This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

From the Library of the
Fogg Museum of Art
Harvard University

CATALOGUE

OF THE

LOAN COLLECTION OF PICTURES AND DRAWINGS

BY

J. M. W. TURNER, R.A.,

AND OF A

SELECTION OF PICTURES BY SOME OF HIS CONTEMPORARIES.

CORPORATION OF LONDON

ART GALLERY.

CATALOGUE of the Loan Collection of . . . Pictures and Drawings by J. M. W. TURNER, R.A., and of a Selection of . . Pictures by some of his Contemporaries . . . . .

With Descriptive and Biographical Notes

BY

A. G. TEMPLE, F.S.A.,

Director of the Art Gallery of the Corporation of London.

ARTHUR HOLT BARBER, Esq.,

Chairman.

1899.

G. G. Steele - 16 Sept 16
FOGG MUSEUM LIBRARY
HARVARD UNIVERSITY
56
L84C
1879

Blades, East & Blades,
Printers,
23, Abchurch Lane, London, E.C.

Introduction.

The present is the Eighth Exhibition held at the Guildhall.

The First	was in	1890	and it	was	visited by	109,383	persons.
,, Second	,,	1892	,,	,,	,,	236,362	,,
,, Third	,,	1894	,,	,,	,,	300,366	,,
,, Fourth	,,	1895	,,	,,	,,	262,810	,,
,, Fifth	,,	1896	,,	,,	,,	124,271	,,
,, Sixth	,,	1897	,,	,,	,,	248,093	,,
,, Seventh	,,	1898	,,	,,	,,	206,852	,,
			Total	...		1,488,137	,,

Early Flemish and Dutch examples, and works of the British School have been shown in these Exhibitions. The Fifth Exhibition was exclusively of water colours, and a portion only of the Galleries was devoted to it. The Sixth Exhibition was devoted to works by Painters of the British School who flourished during Her Majesty's Reign, and the Seventh was comprised entirely of works of the French School.

In addition to the above number, the permanent collection of the Corporation has been visited, since its establishment in 1886, by 610,825 persons, bringing the total number of visitors to the Guildhall Art Gallery to 2,098,962.

The Exhibition now open is composed of works in oil and water colour by J. M. W. Turner, R.A., and of a selection of examples in oil by some of Turner's contemporaries.

The Library Committee of the Corporation of London desires to express its sincere thanks to the owners of works for the kindness with which many distinguished and valuable examples have been placed at its disposal for the present Exhibition.

The Exhibition will be open from Tuesday, the 11th April, to Tuesday, the 11th July, inclusive.

Week Days 10 a.m. to 7 p.m.
Sundays 3 p.m. to 6 p.m.

The Admission will be free.

Committee.

THE RIGHT HONOURABLE THE LORD MAYOR.
ARTHUR HOLT BARBER, Esq., Chairman.
Sir REGINALD HANSON, Bart., M.P., LL.D., F.S.A., Alderman.
Sir HORATIO DAVIES, K.C.M.G., M.P., Alderman.
Sir WALTER WILKIN, K.C.M.G., Alderman.
Sir MARCUS SAMUEL, Knt., Alderman.
Sir JAMES THOMSON RITCHIE, Knt., Alderman.
JOHN POUND, Esq., Alderman.
FREDERICK PRAT ALLISTON, Esq., Alderman and Sheriff.
GEORGE PEPLER, Esq., Deputy.
RICHARD OSMOND HEARSON, Esq.
EDWARD LEE, Esq.
EDWARD ANSTED, Esq.
ALFRED JORDAN HOLLINGTON, Esq.
FREDERICK DADSWELL, Esq., Deputy.
JOHN EDWARD WALFORD, Esq., Deputy.
OSCAR C. BERRY, Esq., F.C.A.
THOMAS JAMES IVE, Esq.
DAVID BURNETT, Esq., F.S.I.
ARTHUR BYRNE HUDSON, Esq., F.S.I.
WALTER OWEN CLOUGH, Esq., M.P.
CHARLES WALLINGTON, Esq., F.C.A.
JOHN REXWORTHY, Esq.
CHARLES EDWARD ATKINS, Esq.
JOHN ANTHONY STRATFORD LOVATT, Esq.
BENJAMIN SCOTT FOSTER MacGEAGH, Esq., J.P.
JOSEPH DOUGLASS MATHEWS, Esq., F.R.I.B.A., F.S.I.
JAMES JUDD, Esq., J.P., F.R.H.S.
WILLIAM ROME, Esq., F.S.A., F.L.S.
BENJAMIN TURNER, Esq.
JOHN LOBB, Esq., F.R.G.S.
CHARLES THOMAS HARRIS, Esq.
OCTAVIUS DIXIE DEACON, Esq.
CHARLES JOHN TODD, Esq.
JAMES PERKINS, Esq., F.R.G.S.
MATTHEW WALLACE, Esq., J.P.
JAMES GEORGE WHITE, Esq., Deputy.
JOHN JAMES BADDELEY, Esq.
THOMAS HENRY ELLIS, Esq.
WILLIAM COOPER, Esq.

"Painting, or Art generally, as such, with all its technicalities, difficulties and particular ends, is nothing but a noble and expressive language, invaluable as the vehicle of thought.

"The word Truth as applied to Art, signifies the faithful statement, either to the mind or senses, of any fact in nature."

John Ruskin.

Brief Notice of Turner's Work.

JOSEPH MALLORD WILLIAM TURNER was born at 26, Maiden Lane, Covent Garden, on the 23rd April, 1775. He drew, by instinct, from his earliest school days. When quite a lad he attended Paul Sandby's drawing school, copied Sandby's work, and employed himself, in company with Girtin, in colouring prints, at a shilling or two a-piece, for J. R. Smith, the eminent mezzo-tint engraver. At thirteen he was at school at Margate; at fourteen he was an ardent student in the Royal Academy Schools, and at fifteen he was working in the studio of Sir Joshua Reynolds, in Leicester Square, where he copied, it is said, two of that painter's inimitable portraits. At that age he exhibited his first work at the Royal Academy (1790), a water-colour, VIEW OF THE ARCHBISHOP'S PALACE, LAMBETH,

and as examples of this very early period in the present Collection may be instanced :—

WESTMINSTER (No. 83).
CLARE COLLEGE, CAMBRIDGE (No. 84).
LANDSCAPE AND COTTAGE (No. 86).
NORBURY PARK (No. 91).

In the summer of 1793, at the age of eighteen, he undertook a six weeks' sketching tour with a Mr. Bell, to Margate, Canterbury, Rochester, Dover, and other places in Kent, for the execution mainly of commissions for Walker, the publisher, for the purpose of engraving. The tour extended into Wales, and about this time, when his work, in its period of development, may be said to have been often hard and mechanical, the following drawings were produced, viz. : —

MAGDALEN COLLEGE, OXFORD (No. 85).
DOVER CLIFF AND SHIPPING (No. 89).
CHRISTCHURCH, OXFORD (No. 92).
COAST SCENE, WITH FISHING BOAT (No. 94).
BACK OF AN OLD WATERMILL (No. 101).
WINDMILL AND FARM BUILDINGS (No. 102).

About 1795, being then twenty, he was a teacher of drawing at Hadley, in Hertfordshire, and other places, and at the same time he was drawing, for publication in the "Copperplate" and various other magazines, scenes in Derbyshire, Nottingham, Worcester, Birmingham,

Chester, Tunbridge, Bath, Bristol, Windsor, etc., and the following may be instanced as productions of about this time:—

OLD BRIDGE AT SHREWSBURY (No. 93).
CHAPTER HOUSE, SALISBURY (No. 105).
THE LADY CHAPEL, SALISBURY CATHEDRAL (No. 109).

His first visit to Yorkshire took place in 1797, and extended to the English lakes, and to Northumberland. Mr. Ruskin has said: "Of all his drawings, I think those of the Yorkshire series have the most heart in them, the most affectionate, simple, unwearied, serious finishing of truth. There is in them little seeking after effect, but a strong love of place; little exhibition of the artist's own powers and peculiarities, but intense appreciation of the smallest local minutiæ. The first instance of Turner's mountain drawing . . . was from those shores of Wharfe, which, I believe, he never could re-visit without tears; nay, which for all the latter part of his life he never could speak of, but his voice faltered." Examples of his work during this first visit to Yorkshire, are seen in

FOUNTAIN'S ABBEY (No. 87).
ST. AGATHA'S ABBEY (No. 88).
YORK MINSTER (No. 90).
NORHAM CASTLE (No. 118).
KIRKSTALL ABBEY (No. 119).

Numerous drawings were also made by him of Abbeys and Mansions, for publication in Angus's "Seats," and in Dr. Whitaker's "Parish of Whalley," and in 1801 he made his first journey to Scotland, exhibiting in the following year the FALLS OF CLYDE (No. 125). "These may be taken (says Mr. Taylor) as among those wrought out within the limits of a narrow scale of colours, but masterly in the disposition of the masses."

Ere the century closed he had also begun to exhibit paintings in oil, and one of the earliest was KILGARRAN CASTLE (No. 1). He was elected in 1799 an Associate of the Royal Academy, in which Institution he had exhibited annually for ten years, sixty-two of his works having been there placed on view before he was twenty-five.

The period of his first style, which lasted from 1800 to 1810, had now begun—boldness of handling, gloomy tendency of mind, subdued colour, and perpetual reference to precedent in composition.

In 1802 he was elected Royal Academician. In this year occurred his first tour on the Continent, to France and Switzerland. The two drawings of BONNEVILLE (Nos. 96 and 100) will give an idea of his capacity for composition at this time, and the DEVIL'S BRIDGE (No. 120),

the tenderness and vigour with which he grasped the spirit of Swiss scenery; while the following oil paintings testify to the extraordinary power he could command in that medium:—

DUNSTANBOROUGH CASTLE (No. 2).
CONWAY CASTLE (No. 6).
FISHERMEN ON A LEE SHORE (No. 7).
BOATS CARRYING ANCHORS TO DUTCH MEN-OF-WAR (No. 8).
THE WINDMILL AND LOCK (No. 13).

The superb drawings of PEMBROKE CASTLE (No. 114) and SNOWDON (No. 107) occur also at this time.

In 1807 the first volume of the "Liber Studiorum" was published, a work undertaken by Turner in rivalry to the "Liber Veritatis" of Claude, and the publication of which, in fourteen volumes, extended over twelve years, the last volume being published in 1819. Seventy-one plates were engraved in this work, and the studies depicted were conceived and carefully drawn for the purpose of engraving, "etched on the copper, by himself, their engraving carried on day by day under his own eye, and sometimes done by his own hand."* They were divided into six divisions, Historical, Pastoral, Elegant Pastoral, Mountainous, Marine,

* Rev. Stopford Brooke, "Notes on the Liber Studiorum."

and Architectural, and serve to show the remarkable range of Turner's capacity. A selection of plates from these etchings is in the Exhibition (Nos. 39 to 76).

In his oil painting, the stern earnestness and vigorous technique were still being displayed in

THE "VICTORY" BRINGING HOME THE BODY OF NELSON (No. 10),
THE TROUT STREAM (No. 12).
THE NORE (No. 15), and
SHEERNESS (No. 16).

but with the commencement of his second period, in 1810, a new instinct appeared to be awakening in his appreciation of the more "subtle qualities of natural beauty, in form and atmosphere," and in unrivalled precision and care in execution, and this new instinct resulted in the production of the tender and beautiful and delicately expressed evening effects of:

SOMER HILL (No. 17).
NEWARK ABBEY (No. 18).
WALTON BRIDGES (No. 19).
IVY BRIDGE (No. 21),

while one of the noblest of his classic themes found expression in MERCURY AND HERSÉ (No. 20), a work of finished strength and beauty, void altogether of the rugged treatment to which his earlier works owed their force and

virtue. A classic subject was also dealt with in the same year in water colour, in the lustrous CHRYSES WORSHIPPING THE SUN (No. 138).

The year 1814 saw the commencement of the publication illustrative of the Southern Coast of England. It contained engravings from forty of Turner's drawings. He was indeed drawing industriously for the engravers at this period, and many works were produced from 1815 onwards which were subsequently engraved and published in various important publications.

The "Picturesque Tour in Italy," published in 1820, contained engravings from eighteen of his drawings, four of which are in the present Collection :—

ROME, THE FORUM ROMANUM (No. 110).
THE LAKE OF NEMI (No. 111).
THE BRIDGE AT NARNI (No. 112).
ROME, FROM THE MONTE MARIO (No. 117).

Dr. Whitaker's "History of Richmondshire," published in 1823, contained twenty-two, among the most admirable of which were

INGLEBOROUGH (No. 122).
THE CROOK OF LUNE (No. 123).
THE VILLAGE OF HEYSHAM (No. 127).

In 1824 was published the "Rivers of England," with engravings from sixteen drawings; in 1826 the "Ports of England" with six

drawings. Then in 1827 commenced the publication, which lasted until 1838, of that extensive work, entitled "England and Wales," with engravings from ninety-three of his drawings, and six vignettes. Twelve of the finest of these drawings are in the present Collection, viz.:—

RIVAULX ABBEY (No. 126).
STONEHENGE (No. 129).
CRICCIETH CASTLE (No. 131).
LLANTHONY ABBEY (No. 134).
DERWENTWATER (No. 135).
KNARESBOROUGH (No. 136).
WARWICK CASTLE (No. 137).
THE CHAIN BRIDGE OVER THE TEES (No. 140).
WINDSOR CASTLE (No. 141).
COWES (No. 143).
THE LONGSHIPS LIGHTHOUSE (No. 144).
MALMESBURY ABBEY (No. 146).

In 1826 was published "Provincial Antiquities and Picturesque Scenery in Scotland," a work in which Turner had been associated with Sir Walter Scott, and for which he produced twelve drawings, eight of which are in the present Collection (No. 98).

The "Keepsake," published in 1828–1837, contained fourteen of his drawings; the works and life of Lord Byron, published 1825–1835,

thirty-three; Finden's "Illustrations of the Bible," published in 1829, twenty-six; Rogers's "Italy," published in 1830, twenty-five, and Rogers's poems thirty-three. Then the "Rivers of France," published 1833–1845, contained sixty drawings, and among other works in which were engraved drawings from his hand were Sir Walter Scott's Prose and Poetical works (sixty-four drawings); Milton's works (seven drawings); Campbell's Poetical works (twenty drawings); Views in Sussex (eight drawings); Views in India (seven drawings), etc., etc.

Throughout the period during which these drawings were produced, he was vigorously engaged on works in oil. His first visit to Italy had taken place in 1819, and in the year 1820 may be said to have commenced the period of his third style, lasting until 1830—"delicate deliberation of handling, cheerful moods of mind, brilliant colour (acquired no doubt from his Italian tour), defiance of precedent and effort at ideal composition." The examples of this period in the present Collection are

MORTLAKE (No. 22).
BARNES TERRACE (No. 23).
RAPE OF EUROPA (No. 25).
THE SUN RISING IN MIST (No. 31).

but it must be remembered that, belonging to this period was the famous DIDO DIRECTING

THE EQUIPMENT OF THE FLEET, and also that splendour of colour ULYSSES DERIDING POLYPHEMUS, both of which are now in the National Gallery.

The period of his fourth style lasted from 1830 to 1840—"swiftness of handling, tenderness and pensiveness of mind, exquisite harmony of colour, and perpetual reference to Nature only." His second visit to Italy had taken place in 1828, and shortly afterwards were exhibited those pictures of Venetian splendour which, in lighting and brilliancy of hue, showed the grasp of colour and poetic effect which the city in its varied aspects had been able to call forth from his hand, for "as Turner grew older, his increasing taste for brilliant colour led him to think more and more of that splendid city which excels all others so especially in her colouring. A city of rose and white, rising out of an emerald sea, against a sky of sapphire."* This new revelation of power is evidenced in the following works :—

VENICE, THE GIUDECCA (No. 32).
THE MARRIAGE OF THE ADRIATIC (No. 34).
THE CAMPO SANTO, VENICE (No. 36).

Then the EHRENBREITSTEIN (No. 33), the PROSERPINE (No. 35) and that magnificent

* P. C. Hamerton's "Life of Turner."

fellow picture to the MERCURY AND HERSÉ of 1811, viz., MERCURY AND ARGUS (No. 30), which has been specially brought from Montreal for this Exhibition, belong to this great period.

With these illustrious works in oil must be mentioned the drawings, some of them little more than memoranda, to be afterwards possibly developed into pictures; others of high finish, instanced in the present Collection by

VENICE, AUTUMN EVENING (No. 115).
LAKE OF THUN (No. 139).
AN ITALIAN SKETCH (No. 142).
SAUMUR, ON THE LOIRE (No. 147.)
FLORENCE (No. 148).
AN ITALIAN SCENE (No. 149).

Towards the end of this period, viz., in 1838, he is said to have again visited Switzerland, with the result that in the few succeeding years a galaxy of brilliant achievements came with apparent ease from the now long-practised hand. I am rejoiced that the owners of some of these sensitive drawings have permitted them to appear in the present Collection to illustrate this fifth period of his career, viz., from 1840 to 1845, a time when the painter was approaching his seventieth year. In conjunction with his former work they serve to show, apart from the enormous industry displayed, the immense range of the man in his appreciation of nature and in his

subtle interpretation of her. The examples exhibited are :—

FLUELEN (No. 150).
LAKE OF ZUG (No. 151).
THE BLUE RHIGI (No. 152).
SWISS PASS, STORM EFFECT (No. 153).
OBERWESEL (No. 155).
THE LAKE OF LUCERNE (No. 156).
THE RED RHIGI (No. 157).
CITY AND LAKE OF CONSTANCE (No. 158).
THE SPLUGEN PASS (No. 159).
GOLDAU (No. 160).
LUCERNE (No. 161).

This magnificent display of power may be said to have taken place on the very threshold of the period of decline, which may be regarded as having commenced about 1845,—"impurity of colour and uncertainty of purpose and handling." The painter had at that time passed his seventieth year, yet it was four years later that the remarkable example exhibited here, THE WRECK BUOY (No. 37) appeared from his hand.

His death took place on December 18th, 1851, in a small house in Chelsea, where he was living under the name of Mr. Booth, and he was buried in St. Paul's Cathedral.

A. G. TEMPLE.

GALLERY I.

GALLERY I.

TURNER'S WORKS.

1. KILGARRAN CASTLE ON THE TWYVEY.

Painted 1799. Canvas 36 × 48 inches.
Lent by H. L. BISCHOFFSHEIM, ESQ.

KILGARRAN CASTLE, in Pembrokeshire, was once a noted stronghold. It is now a majestic ruin, overlooking the River Teif. To the right, in an almost impregnable position, stands the castle, and beneath it is the river winding between the steep declivities.

Hazy sunrise previous to a sultry day. In the foreground bathers are seen in the river.

Formerly in the Collection of Mr. Joseph Gillott.

2. DUNSTANBOROUGH CASTLE. Morning after Storm.

Painted about 1802. Canvas 18½ × 28 inches.
Lent by A GENTLEMAN.

RUGGED rocks occupy the foreground; then the rough sea of a narrow channel is seen, on which a small craft with two sails is labouring; beyond is the rocky eminence on which the scattered ruins of the castle stand; clouded sky.

Engraved by R. BRANDARD.

Formerly in the Collections of Mr. Sims and Mr. A. Andrews.

3. KILGARRAN CASTLE.

Painted 1799. Canvas 36 × 48 inches.
Lent by LORD ARMSTRONG, C.B.

SIMILAR in composition to No. 1. The River is lit up in the foreground by the broad golden light seen through the breaking clouds. The hill to the left is in deep shadow.

"A picture in grand Rembrandt-like tone of rich colour."—*Redford.*

Engraved by J. T. WILLMORE.

Formerly in the Collection of Mr. H. A. J. Munro, who acquired it direct from Turner.

4. MOUNTAINOUS SCENE, WITH CATTLE.

Painted 1802. Canvas 10½ × 12½ inches.
Lent by H. DARELL BROWN, ESQ.

THE view looks up a wide gorge into which from the right are descending vast masses of dark clouds that almost obscure the rocks, but a break of sunlight throws a gleam on the middle distance, where a herd of cattle are coming down to a stream. A large rock to the left, in shadow, occupies the foreground.

Formerly in the Collection of Mr. Wynn Ellis and Mr. Crossley.

5. KILGARRAN CASTLE.

Painted 1799. Panel 9½ × 13½ inches.
Lent by SIDNEY N. CASTLE, ESQ.

VIEW looking over woods and across the River Teif to the Castle, in the distance, where it rises against the last lights of the setting sun. Dark angry clouds, betokening a storm.

6. CONWAY CASTLE.

Painted about 1802. Canvas 44 × 55 inches.
Lent by the DUKE OF WESTMINSTER, K.G.

THE Castle is in the middle distance; boats and figures at the edge of the water in the foreground; a barge is aground on the right; buildings at the foot of the hills in the distance; stormy sky.

Formerly in the Collection of Mr. Wynn Ellis.

7. FISHERMEN ON A LEE SHORE IN SQUALLY WEATHER.

Painted 1802. Canvas 35½ × 48 inches.
Lent by LORD IVEAGH, K.P.

A LEE shore, with a gale of wind, and a heavy sea running, is a dread to the mariner. In the picture the sea is rolling strongly in, and a little distance from the shore is a boat endeavouring to beat out to sea. To the right some fishermen are hauling up a boat out of the reach of the waves, and the stern of a large Dutch vessel is seen with a man on it smoking. Heavy grey clouds betokening rough weather.

Exhibited at the Royal Academy, 1802.

Formerly in the Collections of Lord Delamere and Mr. Benoni White.

. BOATS CARRYING OUT ANCHORS AND CABLES TO DUTCH MEN-OF-WAR, IN 1665.

ainted 1804. Canvas 40 × 51 inches.
ent by SIR HORATIO DAVIES, K.C.M.G., M.P.

A FLEET of Dutch men-of-war is seen lying to, in a strong breeze.

Exhibited at the Royal Academy, 1804.
Formerly in the Collections of Lord Delamere, Mr. Benoni White, and Mr. Wm. Houldsworth.

). THE FIFTH PLAGUE OF EGYPT.

ainted 1800, for WILLIAM BECKFORD, of Fonthill. Canvas 47 × 72 inches.
ent by SIR FRANCIS COOK, BART.

AND Moses stretched forth his hands towards heaven, and the Lord sent hunder and hail, and the fire ran along the round."—*Exodus* IX, v. 23.

This was the first of Turner's pictures illustrative of either ancient or sacred history.

Exhibited at the Royal Academy, 1800.
Exhibited at International Exhibition, 1862.
Formerly in the Collections of Mr. George Young and the Marquis of Westminster.

10. THE "VICTORY" RETURNING FROM TRAFALGAR, beating up Channel, in three positions; fresh breeze.

Painted 1806. Canvas 26 × 39 inches.
Lent by SIR DONALD CURRIE, K.C.M.G.

THE victorious vessel has on board the dead body of Nelson. The sea is agitated and shadowed; but the sky is serene, but not without clouds. Boats with fishermen are in the foreground; and the white cliffs of Albion are seen on the horizon to the right.

Formerly in the Collection of Mr. F. H. Fawkes.

11. SCENE in the APENNINES

Painted 1800-1810. Panel 13½ × 19 inches.
Lent by E. L. RAPHAEL, ESQ.

THIS richly coloured little work is evidently based upon the drawing entitled "Bonneville" (No. 96), lent to the present Exhibition by the Rev. Stopford A. Brooke. A flock of sheep is descending towards a piece of water on the right; in the mid-distance the ruins of a castle stand upon the well-known crag, and some figures, one in bright red, vivify the scene.

12. THE TROUT STREAM.

Painted about 1807. Canvas 36 × 48 inches.
Lent by ABEL BUCKLEY, ESQ.

A STREAM runs through the centre of the picture and three men are seen fishing; two other men are in the left foreground; a bridge with four or five arches is in the middle distance, and to the left are groups of harvesters at the foot of a steep hill; a great cloud is rolling away to the left, letting on to the landscape a flood of light.

Formerly in the Collection of the Earl of Essex.

13. THE WINDMILL AND LOCK.

Painted 1806. Canvas 36 × 48 inches.
Lent by SIR FRANCIS COOK, BART.

WINDMILL to the left, white horse standing on right near large dock leaves; and the lock between. Full glow of a golden sunset.

Engraved by W. SAY in the "Liber Studiorum."
Formerly in the Collection of Mr. John Heugh.

14. THE WRECK OF THE "MINOTAUR" ON THE HAWK SANDS.

Painted 1810. Canvas 38 × 50 inches.
Lent by SIR J. C. ROBINSON.

THE vessel, a large Indiaman, lies on the left of the picture, beam ends on the sand. Fishing-boats are assisting in rescuing the crew and passengers, some of whom, with their luggage, are already in a large row-boat, being borne along in the tumult of the sea, with small chance of ultimate escape; the two Dutch galliots on either side are endeavouring to reach the wreck, one lifted high on the crest of a wave, the other scarcely visible in the trough of the sea. Other vessels are standing off the immense hulk, from whose bowsprit, figures are seen dropping into a boat below. The rudder of the doomed vessel is in the immediate foreground, tossed about in the wild water.

This work is the sketch for the large picture (68 × 95 in.) in the possession of the Earl of Yarborough.

15. THE NORE.

Painted 1808. Canvas 35 × 48 inches.
Lent by J. HOWARD McFADDEN, ESQ.

A HEAVY rolling sea occupies the foreground, and near at hand is a boat in which are four men, one with a scarlet cap; on the right is a large sailing-boat at anchor, and further away to the left is a man-of-war with sails furled, and a barge. The sky to the left is laden with dark heavy clouds, but brightens to the right and shows against a vivid light another man-of-war. Shipping and low-lying land are in the distance to the right.

Formerly in the Collection of the Earl of Essex.

16. SHEERNESS.

Painted 1805. Canvas 40½ × 57½ inches.
Lent by LORD WANTAGE, V.C., K.C.B.

IN the foreground is a small sailing-boat, black, with brown sails, and bending over on the crest of a wave, and close to it is a rowing-boat, in which three fishermen are seen; a man-of-war is at anchor; on the left, beyond which the rising sun seems struggling through a luminous haze; low coast line in the distance, with the town of Sheerness to the right. Sky, clouded over; one heavy cloud ascending on the right.

Formerly in the Collections of Mr. J. Newington Hughes, Sir Thomas Baring, Bart., and Mr. William Wells, of Redleaf.

Exhibited at the Manchester Art Treasures Exhibition, 1857.

17. SOMER HILL.

Painted 1810. Canvas 35 × 47½ inches.
Lent by RALPH BROCKLEBANK, ESQ.

SOMER HILL, near Tunbridge Wells, was the seat of F. W. Woodgate, Esq., and afterwards of Sir Julian Goldsmid, Bart.

In the foreground is a broad sheet of water with a boat and ducks to the left; beyond it is

. meadow with cattle and a gently rising wooded lope, on the summit of which is the house.

"This English picture is one of a very few vhich are to be described as faultless, neither in ine, colour, tone nor imagination is there any-hing that could benefit by change. The scene s very simple, an English country house, dig-nified and large, but by no means an exceptional example of its class, stands on the brow of a hill of wooded park and pasture land, steep but not very high. At the foot of the hill is a pool of still water catching faint reflections of trees, here grouped, there isolated. The time is early evening, the season the beginning of autumn, the whole breadth of sky is aglow and in keeping with its soft brilliance, so equally diffused is the warm golden green of the foliage and the warm grey of the quiet water."—*Standard*, 27th January, 1880.

Exhibited at the Royal Academy, 1811.

Formerly in the Collections of Mr. Alexander (for whom it was painted), of Mr. Wynn Ellis, and of the late Mr. Ralph Brocklebank.

18. NEWARK ABBEY, ON THE WEY.

Painted 1815. Canvas 35 × 49½ inches.
Lent by JAMES ORROCK, ESQ., R.I.

THE view looks across the river to the abbey, which is seen in the distance; barges are seen in the foreground to the right, with a lock and mill beyond them; trees are on the left; the whole scene is bathed in the warm glow of the setting sun.

Formerly in the Collection of Sir John Leicester (afterwards first Lord de Tabley), by whom it was purchased from Turner; afterwards in the Collections of Sir Thomas Lawrence, P.R.A., Mr. John Allnutt, Mr. John Macdonald, Mr. Henry McConnell, Mr. Thomas Woolner, R.A., and Mr. Kirkman Hodgson, M.P.

19. WALTON BRIDGES.

Painted about 1815. Canvas 29½ × 48 inches.
Lent by LORD WANTAGE, V.C., K.C.B.

A VIEW looking across the Thames with the bridges in the middle distance; numerous cattle on the banks and in the shallow water to the left—barges and horses on the right. The strength of the foreground and the tenderness with which the remaining parts of the picture are expressed, with the gently rising ground in the distance covered with large trees, give an especial attraction to this beautiful work, which vibrates throughout with the delicate lights of sunset.

Formerly in the Collection of Mr. J. Newington Hughes.

20. MERCURY AND HERSÉ.

Painted 1811. Canvas 75 × 63 inches.
Lent by SIR SAMUEL MONTAGU, BART., M.P.

THE scene in the foreground represents the well-known incident in Ovid's Metamorphoses. Hersé in white is advancing, followed by couples in procession. A group of six figures is scattered to the left and a group of three to the right, the most conspicuous of whom is Mercury clad in a red mantle, who stands against some ornamental stonework. A translucent, azure-reflecting river, winds with impressive tranquillity on its course between the gentle hills, a bridge here, a ruin there; bowered with foliage at one spot, edged with golden strand at another, while lofty trees, majestic guardians of the lovely scene, rise into the summer sky.

> "As Lucifer excels the morning star,
> Or, as the full orb'd Phœbe, Lucifer,
> So much did Hersé all the rest outvie
> And gave a grace to the solemnity."

Engraved by J. COUSEN.

Exhibited at the Royal Academy, 1811, with the quotation:

> "Close by the sacred walls in wide Munichio's plain,
> The God well pleased beheld the virgin train!"

Formerly in the Collection of Sir John E. Swinburne, Bart., to whom Turner dedicated the engraving, and afterwards in the Collection of Sir John Pender, K.C.M.G.

21. IVY BRIDGE, DEVONSHIRE.

Painted 1812. Canvas 35 × 47 inches.
Lent by MESSRS. T. AGNEW & SONS.

THE river occupies the foreground, and is seen flowing away in the middle distance; it is overhung by trees on either side, and large boulders are in its course; a waterfall is seen on the left, above which some buildings can be discerned through the trees.

"The subject is the rest of the torrent in a pool among fallen rocks, the forms of the stones are seen through the clear brown water, and their reflections mingle with those of the foliage. Its rock foreground is altogether unrivalled, and remarkable for its delicacy of detail; a butterfly is seen settled on one of the large brown stones in the midst of the torrent, a bird is about to seize it, while its companion, crimson-winged, flits idly on the surface of one of the pools of the stream, within half an inch of the surface of the water, thus telling us its extreme stillness."—*John Ruskin.*

Engraved by J. C. ALLEN.

Formerly in the Collections of Mr. E. Bicknell, Mr. H. S. Bicknell, and Mr. William Hollins.

A water-colour drawing of this subject is in the National Gallery.

22. MORTLAKE.

Painted 1827. Canvas 35 × 47 inches.
Lent by STEPHEN G. HOLLAND, ESQ.

A VIEW looking down the Thames from the garden of a house, which is seen to the right of the picture; a high tree in front of the house, other trees on the terrace to the left; brilliant effect of warm light.

Exhibited at the Royal Academy, 1827, under the title "Mortlake Terrace, Seat of William Moffat, Esq.; Summer Evening."

Formerly in the Collections of Mr. Sam. Mendel and Mr. James Price.

23. BARNES TERRACE.

Painted 1827. Canvas 36 × 48 inches.
Lent by MRS. ASHTON.

THE day that closed as this picture represents should have been a happy one. The broad light of the evening sun still lies upon the river, and casts the lengthening shadows of the limes over the golden sward, where a garden chair and a portfolio speak of the artist who has just left the spot, and the gilded barges and glancing

wherries tell of holiday-makers upon the river, and the dog has wakened from his doze in the sun to leap upon the parapet and bark at the passing boats. The dog is one of the often-quoted examples of Turner's reckless readiness of resource and carelessness as to means of effect. There was no dog in this picture originally. Turner thought, or somebody suggested to him, that a dark object on the parapet would throw back the distance, and enhance the aerial effect of the whole picture. So Turner cut out this dog in black paper and stuck him on the wall, and, satisfied with the effect, either forgot how it was produced, or did not think it worth while to replace his paper dog with a painted one, and there the paper dog remains to this day." *—*Manchester Guardian*, 1857.

Engraved by G. COOKE, in the "Book of Gems," published 1836.

Formerly in the Collections of Mr. E. T. Daniel and Mr. Fripp.

* Since the opening of the Exhibition, the owner of this picture has informed me that the figure of the dog was cut out of a newspaper, and gummed in its present position by Landseer during a brief absence of Turner from the studio. Turner, on his return, grunted, but acknowledged it was an improvement, and did not remove it.—A. G. T.

24. THE BEACON LIGHT.

Painted 1835-40. Canvas 23 × 38 inches.
Lent by RALPH BROCKLEBANK, ESQ.

A WONDERFUL scene of storm and cloud, painted in Turner's later style. The cliff is said to be that on the south-east side of the Needles, near Freshwater, where the beacon fire-grate still exists.

> "A full tide
> Rose with ground swell, which, on the foremost rocks
> Touching, upjetted in spirts of wild sea-smoke,
> And scaled in sheets of wasteful foam, and fell
> In vast sea-cataracts."—*Tennyson* ("*Sea Dreams.*")

From the Collection of the late Mr. Ralph Brocklebank.

25. THE RAPE OF EUROPA.

Painted about 1836. Canvas 36 × 48 inches.
Lent by WALTER R. CASSELS, ESQ.

THE whole expanse is flooded with golden sunlight. To the right the blue waters are seen advancing in gentle waves; to the left a rocky shore is faintly indicated, and the distant cliffs are only just perceptible. Europa and the Bull are seen some distance away to the right, while Europa's sorrowing relatives are in the centre of the picture. Though comparatively near the spectator, the figures can only just be discerned in the dazzle of light that surrounds them.

Formerly in the Collection of Mr. Thos. Agnew.

26. ROSENAU, THE SEAT OF H.R.H. PRINCE CONSORT, near Coburg, Germany.

Painted 1841. Canvas 38 × 49 inches.
Lent by MRS. GEORGE HOLT.

"IF we take such a piece of water as that in the foreground of Turner's Chateâu of Prince Albert, the first impression of it is, 'What a wide *surface*!' We glide over it a quarter of a mile into the picture before we know where we are, and yet the water is as calm and crys talline as a mirror; but we are not allowed to tumble into it and gasp for breath as we go down, we are kept upon the surface, though that surface is flashing and radiant with every hue of cloud and sun and sky and foliage. But the secret is in the drawing of these reflections. . . . They have all character and are evidently reflections of something definite and determined; but yet they are all uncertain and inexplicable . . . We are not allowed to go down to them, and we repose, as we should in nature, upon the lustre of the level surface. It is in this power of saying everything and yet saying nothing too plainly, that the perfection of art here, as in all other cases, consists."—*Ruskin.*

Exhibited at the Royal Academy, 1841.
Formerly in the Collection of Mr. Jos. Gillott.

27. THE STORM.

Painted 1840. Canvas 12½ × 21 inches.
Lent by STEPHEN G. HOLLAND, ESQ.

THE waters are heaving about in all directions. The semi-circular stern of a wrecked vessel is seen partly submerged, and to part of it a number of persons are clinging. To the left, its sails bending over with the boisterous wind and its hull lost in spray, is a cutter coming with all speed to the rescue. To the right, in the distance, is another large vessel in distress.

This picture is said to have been painted during the great storm which raged on the day the Princess Royal was born, 21st November, 1840.

Formerly in the possession of Mrs. Pounds, and then of her daughter, from whom it was acquired by the present owner.

28. THE DAY AFTER THE STORM.

Painted 1840. Canvas 12½ × 21 inches.
Lent by STEPHEN G. HOLLAND, ESQ.

THE shore occupies the foreground and the sea, still in tumult, is washing in towards the group of people gathered there. A disabled

vessel is to the right with two of its masts gone overboard, and to the left, near a projecting rock, the sun is seen just above the horizon.

Formerly in the possession of Mrs. Pounds, and then of her daughter, from whom it was acquired by the present owner.

29. OFF THE NORE! WIND AND WATER.

Painted 1840. Canvas 12 × 18 inches.
Lent by P. WESTMACOTT, ESQ.

30. MERCURY AND ARGUS.

Painted 1836. Canvas 59 × 43 inches.

Lent by LORD STRATHCONA AND MOUNT ROYAL.

THE two figures seated together in the foreground are Mercury and Argus, and nearer the spectator is the white cow into which Io had been transformed by Jupiter. On the right a stream, from which another cow is drinking, murmurs, between rocky banks, in small falls and eddies, and a tree rises majestically into the firmament. Further away to the right is a lofty and precipitous eminence covered with buildings that overlook the broad sheet of water which stretches away to the left of the picture, and on which the white sails of two boats are descried. Time—afternoon of a cloudless day, with heat.

"Often as I have paused before these noble works (Mercury and Argus, and Bay of Baiae) I never felt on returning to them as if I had ever seen them before; for their abundance is so deep and various, that the mind, according to its own temper at the time of seeing, perceives some new series of truths rendered in

them, just as it would on re-visiting a natural scene."—*John Ruskin.*

Exhibited at the Royal Academy, 1836, and at the British Institution, 1840.

Engraved by J. T. WILLMORE.

Formerly in the Collections of Mr. Birch, of Harbonne, Mr. Naylor, and Mr. John Graham.

31. SUN RISING IN MIST.

Painted 1830. Canvas 34 × 44 inches.
Lent by GEORGE CHAPMAN, ESQ.

A VIEW on the beach. In the foreground are numerous figures of men and women selling fish, which is strewn on the sand. A boat with large brown sail lies on the shore, and beyond it white cliffs are distinguished in the hazy atmosphere. Other boats are seen to the left, evidently just arrived. The reflection of the sun occupies the centre of the picture, and in the distance are many boats and two large war ships.

Exhibited at the Royal Academy, 1830, under the title of "Fishmarket on the Sands—Sun rising through Vapour."

32. VENICE. The Giudecca, Santa Maria della Salute, and San Giorgio Maggiore.

Painted 1841. Canvas 24 × 36 inches.
Lent by SIR DONALD CURRIE, K.C.M.G.

THIS charming example exhibits Venice in the midst of a sunlit summer day. On the right of the picture the water is a glistening blue passing to the left into pale green, and ultimately almost into gold. Numbers of gay gondolas are seen, one prominently in the centre, two conspicuously on the extreme left, and far in the distance is the city, rising from the waters as it were with no foundations. The sky above is a deep azure, flecked with rose-tinted clouds, till as it nears the horizon it is merged in a vast expanse of pearly gray. Into this gray the towers and domes of Venice rise.

Exhibited at the Royal Academy, 1841.
Formerly in the Collections of Mr. E. Bicknell and Sir John Pender.

33. EHRENBREITSTEIN.

Painted 1835. Canvas 36½ × 48½ inches.
Lent by THOMAS BROCKLEBANK, ESQ.

THE Broadstone of Honour and the Tomb of Marceau; a view of Ehrenbreitstein from the left bank of the Moselle. The stupendous rock about eight hundred feet high, with the remains of a vast fortress, occupies the whole left of the picture. Its fortifications, taken by the French in 1799 and blown up by them in 1801, have been restored and extended since 1814, and, after Gibraltar this rock may be said to be the strongest in Europe. On the extreme right is the town of Coblentz with the bridge over the Moselle. Several figures are resting near a fountain in the foreground, a little distance from whom is the pyramidal tomb of Marceau, before which some soldiers are exercising.

This picture was frequently appealed to by Mr. Ruskin for its beauties, when he cried like a voice in the wilderness about the advent of Turner's glory. The idea of the picture was suggested by Byron's allusion to the spot in "Childe Harold:"

> "By Coblentz, on a rise of gentle ground,
> There is a small and simple pyramid,
> Crowning the summit of the verdant mound;
> Beneath its base are heroes' ashes hid,
> Here Ehrenbreitstein, with her shatter'd wall
> Black with the miner's blast, upon her height
> Yet shows of what she was."

"The picture is a typical instance of Turner's principle of misrepresenting facts for the purpose of representing a larger truth. The view is far from being topographically accurate; the rock is heightened, the foreground is a pure fiction, and the tomb of Marceau is not in its proper place, but the result is a truer impression of the place than could be gained by the most accurate study from a particular point of view." —(*Turner's celebrated Landscapes.*)

Exhibited at the Royal Academy, 1835.

Engraved by J. PYE, for whom Turner painted it expressly for its engraving, requiring only twelve proofs for his copyright. Mr. Pye had chosen the subject from "Childe Harold," and he kept the picture for ten years while he was engraving the plate. It then passed successively into the Collections of Mr. E. Bicknell and the late Mr. Ralph Brocklebank.

Engraved also by J. COUSEN.

34. THE MARRIAGE OF THE ADRIATIC.

Painted 1840. Canvas 59 × 44 inches.
Lent by RALPH BROCKLEBANK, ESQ.

THIS custom is said to have dated from the early part of the twelfth century. Zindi, then Doge of Venice, having on behalf of Pope Alexander III attacked the fleet of Barbarossa, and obtained a complete victory, the Pope in acknowledgment gave him a ring, ordaining that henceforth the governing Doge, as representing the City of Venice, should annually, with a ring, espouse the sea. It is recorded that A.D. 1177 this pompous ceremony took place for the first time. About eight in the morning on Ascension Day, the Venetian senators in their scarlet robes walked with the Doge in procession to the shore, the Pope's Nuncio on his right, the Patriarch of Venice on his left; they then embarked on the barge "Bucentoro," from the Piazza of St. Mark, and proceeded slowly to the Isle of Lido, surrounded by a fleet of piottas and gondolas richly covered with canopies of silk. Here the Doge, taking the ring from his finger, gave it to his betrothed, the Adriatic, by dropping it into her bosom, uttering the words, "Desponsamus te, mare; in signum

perpetui domini." "We espouse thee, O sea, in token of our just and perpetual dominion."

The scene looks up the canal towards the Rialto. The company is seen embarking, and a monk on the left is blessing the sea.

Formerly in the Collections of Mr. John Ruskin and the late Mr. Ralph Brocklebank.

35. PROSERPINE. The Plains of Enna.

Painted 1839. Canvas 35 × 47 inches.
Lent by EDWARD CHAPMAN, ESQ., M.A., J.P.

A VIEW of a mountainous landscape, with a castle on a hill in the middle distance, and a waterfall on the left of it. Warm evening sky. In the foreground is represented Pluto carrying off Proserpine.

> "That fair field
> Of Enna, where Proserpine, gathering flowers,
> Herself a fairer flower, by gloomy Dis
> Was gathered."

Turner is said to have borrowed the lovely scenery of Sicily with its high mountains and waterfalls, for this subject.

Exhibited at the Royal Academy, 1839, under the title "Pluto carrying off Proserpine"—Ovid's "Metamorphoses."

Formerly in the Collection of Mr. Wetherall.

36. THE CAMPO SANTO, VENICE.

Painted 1842. Canvas 24 × 36 inches.
Lent by MRS. KEILLER.

IN the mid-distance the waters are deepened into a vivid blue against which the Campo Santo is seen gleaming with rosy tints. Boats are in the foreground, and a conspicuous feature of the work is the double-sailed felucca approaching on the left, the large white sails reflected deeply in the water. The sky is a clear blue, flecked with thin white clouds, but above the buildings to the left it is a warm gray, not so deep however as the gray in the "Giudecca."

"'The Campo Santo,' Venice, with the white-winged felucca, moving like a phantom ship upon the clear, smooth, glistening sea, and the boats with figures all touched in colour, so dazzling and yet so indefinite and indescribable, is altogether a most beautiful work."—*Redford.*

Exhibited at the Royal Academy, 1842.
Formerly in the Collections of Mr. E. Bicknell (for whom it was painted), and of Mr. Henry McConnell.

37. THE WRECK BUOY.

Painted 1849. Canvas 37 × 48 inches.
Lent by MRS. GEORGE HOLT.

TO the right is seen a green buoy, denoting that beneath it lies a wrecked vessel, the position of which in some way accounts probably for the disturbed state of the water. To the left is another buoy, placed there for ordinary purposes. A little distance away is a craft with red and yellow sails, beyond which is a yacht whose full white sails mingle strangely with the hues of a rainbow. To the left, on a rising wave, is a boat full of people. Far away, and but faintly seen, are two large vessels.

Exhibited at the Royal Academy, 1849.

Formerly in the Collections of Mr. H. A. J. Munro and Mr. John Graham.

38. LYME REGIS, DORSETSHIRE.

Painted 1814. Panel 11 × 14 inches.
Lent by G. HARLAND-PECK, ESQ.

THE sea is washing in to the shore on the right of the picture, and a short distance in the water is a fisherman shrimping. A small boat is bending over with the wind, and the town of Lyme Regis is seen some distance away. Clouded sky with suggestion of storm.

Engraved by W. B. COOKE, in the "Southern Coast of England," published 1814.

The following are choice impressions illustrative of TURNER'S "LIBER STUDIORUM."

They were all drawn and etched, and (in certain specified instances) engraved by Turner.

The Original Drawings, in most cases, are in the South Kensington Museum.

[*The* LIBER STUDIORUM *was a work commenced by Turner in 1807, and was intended by him to illustrate, in a series of one hundred engravings (only seventy-one of which were published), his powers as an artist. A sepia drawing of each subject was made by him, and also the preliminary etching on the copper-plate* (see "SOLWAY MOSS," No. 61), *and it was then completed by various professional mezzotint engravers.*]

39 THE FRONTISPIECE. (No. I). Etched, and the centre engraved by J. M. W. TURNER, R.A.
The border engraved by J. C. EASLING. First State.
Lent by W. G. RAWLINSON, ESQ.

40 A COMPOSITION: SMUGGLERS, FLINT CASTLE. (No. IV.)
Engraved by C. TURNER. Trial Proof.
Lent by W. G. RAWLINSON, ESQ.

41 BASLE. (No. V.)
Engraved by C. TURNER. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

42 THE STRAW YARD. (No. VII.)
Engraved by C. TURNER. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

43 MOUNT ST. GOTHARD. (No. IX.)
Engraved by C. TURNER. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

44 SEA PIECE, SHIPS IN A BREEZE. (No. X.)
Engraved by CHARLES TURNER. Trial Proof.
Lent by W. G. RAWLINSON, ESQ.

45 CLASSICAL COMPOSITION. BRIDGE IN MID-DISTANCE. (No. XIII.)
Engraved by C. TURNER. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

46 LITTLE DEVIL'S BRIDGE OVER THE RUSS, ABOVE ALTDORFT, SWITZERLAND. (No. XIX.)
Engraved by C. TURNER. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

47 THE GUARDSHIP AT THE NORE, ORIGINAL SKETCH OF A PICTURE FOR W. LEADER, ESQ. (No. XX.)
Engraved by C. TURNER. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

48 COAST OF YORKSHIRE, NEAR WHITBY. (No. XXIV.)
Engraved by W. SAY. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

49 HIND HEAD HILL, ON THE PORTSMOUTH ROAD. (No. XXV.)
Engraved by R. DUNKARTON. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

50 WINDMILL AND LOCK. (No. XXVII.)
Engraved by W. SAY. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.
The original of this is in the present Collection (*No.* 13.)

51 JUNCTION OF THE WYE AND THE SEVERN. (No. XXVIII.)
Engraved by J. M. W. TURNER, R.A. Proof washed over by TURNER.
Lent by the REV. STOPFORD A. BROOKE.

52 INVERARY PIER, LOCH FYNE, MORNING. (No. XXXV.)
Engraved by J. M. W. TURNER, R.A. First Finished State
Lent by W. G. RAWLINSON, ESQ.

53 SCENE IN THE COMPAGNA, also called WOMAN AT A TANK. (No. XXXVIII.)
Engraved by W. SAY. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.
The original of this is in South Kensington Museum.

54 CRYPT OF KIRKSTALL ABBEY. (No. XXXIX.)
Engraved by J. M. W. TURNER, R.A. First Published State.
Lent by the REV. STOPFORD A. BROOKE.
The original of this is in the Soane Museum, Lincolns Inn Fields.

55 PROCRIS AND CEPHALUS. (No. XLI.)
Engraved by G. CLINT. First Published State.
Lent by W. G. RAWLINSON, ESQ.

56 CALM. (No. XLIV.)
Engraved by J. M. W. TURNER, R.A. Third State, with the altered sunny effect.
Lent by W. G. RAWLINSON, ESQ.

57 PEAT-BOG, SCOTLAND. (No. XLV.)
Engraved by G. CLINT. First Published State.
Lent by W. G. RAWLINSON, ESQ.

58 RIZPAH. (No. XLVI.)
Engraved by R. DUNKARTON. First Published State.
Lent by W. G. RAWLINSON, ESQ.

59 RIVER WYE. (No. XLVIII.)
Engraved by W. ANNIS. Early Trial Proof.
Lent by W. G. RAWLINSON, ESQ.

60 CHAIN OF ALPS FROM GRENOBLE TO CHAMBERI. (No. XLIX.)
Engraved by W. SAY. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

SOLWAY MOSS. (No. LII.)—
Engraved by T. LUPTON—

61 *A.* Preliminary Etching by TURNER.

62 *B.* Early Trial Proof.

63 *C.* Advanced Proof.

64 *D.* First Published State.

65 *E.* Second State with the lightning continued beyond the cloud and the upper stratum of thunder cloud lightened.

Lent by W. G. RAWLINSON, ESQ.

66 NORHAM CASTLE, ON THE TWEED. (No. LVII.)
Engraved by C. TURNER. First Published State.
Lent by W. G. RAWLINSON, ESQ.

67 RAGLAN CASTLE. (No. LVIII.)
Engraved by J. M. W. TURNER. First Published State.
Lent by W. G. RAWLINSON, ESQ.

68 THE SOURCE OF THE ARVERON, IN THE VALLEY OF CHAMOUNI, SAVOY. (No. LX.)
Engraved by J. M. W. TURNER. Advanced Proof.
Lent by W. G. RAWLINSON, ESQ.

69 ÆSACUS AND HESPERIE. (No. LXVI.)
Engraved by J. M. W. TURNER, R.A. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

70 BEN ARTHUR, SCOTLAND. (No. LXIX.)
Engraved by T. LUPTON. Engraver's Proof.
Lent by W. G. RAWLINSON, ESQ.

71 GLAUCUS AND SCYLLA. (No. LXXIII). Unpublished Plate.
Engraved by W. SAY.
Lent by W. G. RAWLINSON, ESQ.

72 CROWHURST, SUSSEX, EARLY SNOW. (No. LXXVI).
Unpublished Plate. Trial proof.
Engraved by H. DAWE.
Lent by W. G. RAWLINSON, ESQ.

73 TEMPLE OF ÆGINA. (No. LXXVII). Unpublished Plate.
Trial proof, touched and scraped all over by TURNER, with Corrections in Turner's own handwriting in the margin.
Lent by W. G. RAWLINSON, ESQ.

74 SWISS BRIDGE, MONT ST. GOTHARD; ALSO CALLED VIA MALA. (No. LXXVIII). Unpublished Plate. Trial proof.
Lent by W. G. RAWLINSON, ESQ.

75 STORK AND AQUEDUCT. (No. LXXXIII). Unpublished Plate. Trial proof.
Lent by W. G. RAWLINSON, ESQ.

76 BARGES ON THE MEDWAY AT CHATMAM, MOONLIGHT (unfinished). (No. LXXXVI). Unpublished Plate. Trial proof.
Lent by W. G. RAWLINSON. ESQ.

77 THE ORIGINAL COPPERPLATE OF GLAUCUS AND SCYLLA. (*See* No. 71.) Found in Turner's house, after his death.
Lent by W. G. RAWLINSON, ESQ.

78 THE ORIGINAL DRAWING IN SEPIA OF " ." Unpublished Plate.
By J. M. W. TURNER, R.A.
Lent by SIR CHARLES ROBINSON.
Engraved in Mezzotint by FRANK SHORT, and just published.

79 PORTRAIT OF J. M. W. TURNER, R.A., taken in 1850, a year before his death.
By JOHN PHILLIP, R.A.
Lent by W. G. RAWLINSON, ESQ.

80 PORTRAIT OF J. M. W. TURNER, R.A.
From a drawing made surreptitiously by J. T. SMITH, in the Print Room of the British Museum.
Lent by WILLIAM WARD, ESQ.

81 PORTRAIT OF J. M. W. TURNER, R.A.
By GEORGE DANCE, R.A.
Drawn in 1800, and said to be the only portrait Turner ever sat for. Lent by WILLIAM WARD, ESQ.

82 THE HOUSE IN MAIDEN LANE, COVENT GARDEN, IN WHICH TURNER WAS BORN.
By T. H. SHEPHERD.
Lent by WILLIAM WARD, ESQ.

82*a* STEEL ENGRAVING by E. GOODALL, after the Painting by TURNER of "Caligula's Palace and Bridge," now in the National Collection.
Lent by ALGERNON GRAVES, ESQ.

82*b* STEEL ENGRAVING by J. T. WILLMORE, after the Painting by TURNER of "Mercury and Argus," No. 30 in the present Collection.
Lent by ALGERNON GRAVES, ESQ.

82*c* STEEL ENGRAVING by DANIEL WILSON, after the Painting by TURNER of "The Departure of Regulus," now in the National Collection.
Lent by ALGERNON GRAVES, ESQ.

GALLERY II.

TURNER'S WORKS.

Water Colour Drawings.

GALLERY II.

Water Colour Drawings.

83. WESTMINSTER.

Painted 1790. 10½ × 16½ inches.
Lent by THE TRUSTEES OF THE MANCHESTER WHITWORTH INSTITUTE.

BROAD reach of river with distant view of the Abbey.

84. CLARE HALL, CAMBRIDGE.

Painted about 1790. 8¼ × 10½ inches.
Lent by ALFRED A. DE PASS, ESQ.

Engraved by H. REEVE. A tinted engraving, also by H. REEVE, was published in 1807.

85. MAGDALEN COLLEGE AND BRIDGE, OXFORD.

Painted 1793. 11½ × 8½ inches.
Lent by THE TRUSTEES OF THE MANCHESTER WHITWORTH INSTITUTE.

Formerly in the Collections of Mr. Brodrip and Mr. A. G. Kurtz.

86. A LANDSCAPE, WITH COTTAGE.

Painted about 1790. 10¾ × 15 inches.
Lent by SIR J. C. ROBINSON.

Formerly in the Collection of William Wells, Esq., of Redleaf, who gave it to Sir Edwin Landseer, R.A., whose signature is on the margin. It passed thence to Charles Landseer, R.A., who in 1878 gave it to Dr. Percy, at whose sale in 1890 the present owner acquired it.

87. DORMITORY AND TRANSEPT OF FOUNTAINS ABBEY.—Evening.

Painted 1798. 18 × 24 inches.
Varnished Drawing.
Lent by WILLIAM WARD, ESQ.

Engraved in line by J. BASIRE, in Whitaker's "History and Antiquities of Craven," published 1812.

Exhibited at the Royal Academy, 1798, with the following quotation :—

"All ether soft'ning, sober evening takes
Her wonted station on the middle air;
A thousand shadows at her beck—
In circle following circle, gather round,
To close the face of things."

88. ST. AGATHA'S ABBEY.

Painted 1799. 20 × 30 inches.
Lent by THE TRUSTEES OF THE MANCHESTER WHITWORTH INSTITUTE.

THE ruins of the Abbey are on the edge of a pool in which some cattle are standing. A warm evening light suffuses the scene.

Formerly in the Collections of Mr. J. Heugh and Mr. H. W. F. Bolckow, M.P.

89. DOVER CLIFF AND SHIPPING.

Painted 1793. 5 × 9¾ inches.
Lent by SIR J. C. ROBINSON.

VIEW on the beach; stern of a fishing-smack seen to the right, under repair; the sea to the left with distant view of Shakespeare's cliff.

Formerly in the Collection of Dr. John Percy, F.R.S.

90. YORK MINSTER.

Painted 1800. 12 × 10 inches.
Lent by THE TRUSTEES OF THE MANCHESTER WHITWORTH INSTITUTE.

"THE year after his visit to Fonthill (1799), Turner studied Gothic of a more authentic character at York. There he sketched the noble Minster, which Etty afterwards loved more passionately than ever building was loved before."—*Hamerton.*

The drawing gives the front view of the Minster. Two figures to the left are pointing at the edifice. A work full of detail and elaborate finish.

Formerly in the Collections of Mr. Brodrip and Mr. A. G. Kurtz.

1. NORBURY PARK AND MICKLEHAM, SURREY.

ainted about 1792. 10¼ × 14¼ inches.
ent by SIR J. C. ROBINSON.

2. CHRISTCHURCH, OXFORD, from the Fellows' Garden.

ainted 1796. 15½ × 12½ inches.
ent by the REV. E. S. DEWICK.

3. OLD BRIDGE AT SHREWSBURY.

ainted 1795. 8½ × 10½ inches.
ent by THE TRUSTEES OF THE MANCHESTER WHITWORTH INSTITUTE.

Presented to the Whitworth Institute by J. E. TAYLOR, ESQ.

94. COAST SCENE, WITH FISHING BOAT.

Painted 1793. $7\frac{3}{4} \times 6\frac{1}{4}$ inches.
Lent by SIR J. C. ROBINSON.

VIEW on the beach; church tower and houses in mid-distance, the downs beyond.

Formerly in the Collection of Dr. John Percy, F.R.S

95. DEAD BLACKCOCK.

Painted at Farnley Hall about 1807. $10\frac{1}{4} \times 9$ inches.
Lent by JOHN EDWARD TAYLOR, ESQ.

Given by Turner to Miss Fawkes, afterwards Mrs. Hotham.

6. BONNEVILLE, SAVOY.

ainted 1800–10. 12¼ × 18¾ inches.
ent by the REV. STOPFORD A. BROOKE, M.A.

EVIDENTLY the study from which the small oil picture entitled "Scene in the Apennes" (No. 11) was painted.

7. LONDON, FROM THE SOUTH.

ainted 1810. 23¾ × 39 inches.
ent by RALPH BROCKLEBANK, ESQ.

Said to have been painted for Mr. G. R. Burnett, the engraver.

TREES and a group of cattle are scattered about the foreground, which, from its slightly elevated position, commands a distant view of the Metropolis from a South-Westerly direction. St. Paul's and Westminster Abbey rise conspicuously in the hazy atmosphere.

98. EIGHT VIEWS OF SCOTLAND.

Commonly known as the "Abbotsford Turners," on account of their having hung in the breakfast room at Abbotsford.

Painted for the purpose of being engraved in "*Provincial Antiquities of Scotland*," published by Sir Walter Scott in 1826. The frame was made by Tom Purdey from an oak felled on the Abbotsford estate while Turner was there in 1818.

Lent by THOMAS BROCKLEBANK, ESQ.

a.—BORTHWICK CASTLE. In the foreground a Highlander is leading two horses across a stream; the castle is on a hill in the middle distance; stormy sky. $6\frac{1}{4} \times 9\frac{5}{8}$ inches. Engraved by H. LE KEUX.

b.—HIGH STREET, EDINBURGH. The view looks towards St. Giles's; numerous groups in the foreground. Original entitled "St. Giles', Edinburgh." $6\frac{5}{8} \times 9\frac{3}{4}$ inches. Engraved by H. LE KEUX.

c.—CRIGHTON CASTLE. The castle on a height in the middle distance; a shepherd is looking down into the misty valley. $6\frac{3}{8} \times$ inches. Engraved by G COOKE.

d.—GRASSMARKET, EDINBURGH. Looking towards the castle; numerous groups in the foreground. Originally entitled "Heriot's Hospital." 6⅝ × 9⅞ inches. Engraved by H. LE KEUX.

e.—LINLITHGOW PALACE. The palace is seen in the middle distance. A Highlander and dog in the foreground, and some cows coming out of the water. 6¾ × 10 inches. Engraved by R. WALLIS.

f.—EDINBURGH. View of the town, from Calton Hill, with the castle in the distance; figures in the foreground. 6⅜ × 10 inches. Engraved by G. COOKE.

g.—HAWTHORNDEN. The castle rises above the river in the middle distance; in the foreground the mountain torrent is seen running through a narrow gorge. 6⅛ × 10½ inches.

h.—TANTALLON CASTLE. The castle is seen in the middle distance; rocky coast, with figures and a dog in the foreground; storm coming on. 6⅞ × 10 inches. Engraved by J. GOODALL.

99. DEAD GROUSE.

Painted at Farnley Hall about 1807. 10¼ × 8¼ inches.

Lent by JOHN EDWARD TAYLOR, ESQ.

Given by the Artist to Miss Fawkes, afterwards Mrs. Hotham.

100. BONNEVILLE, SAVOY.

Painted 1800–10. 12¼ × 18¾ inches.

Lent by JOHN RUSKIN, ESQ.

A QUITE stupendous study, recording, probably, Turner's first impression as he drew near the great Alps. He painted it again and again, but none of the more finished realizations approach the majesty of this sketch, which adds to all its other merits by being literally true.

"The grand old keep on the right stood till within the last ten years, and was then pulled down for such use as its stones and ground would serve for; the more extensive ruins on the farther crag were about the same time bought by an 'avocat' of the place, and cleared away, he building for himself a villa, with a roof in the style of a Chinese pagoda, where the main tower had been. It does not

n the least, matter to the British public, who arely stop now at Bonneville even for lunch; nd never look at anything on the road to it, eing told there is nothing to be seen till they et to Chamouni.

"To me it once mattered not a little, for I sed to pass months and months at Bonneville limbing among the ravines of the Mont Vergi; ut shall, probably, never be there again, so ow *I* need not complain neither.

"In all points of composition and execution, his drawing is insuperable as an example of Turner's grandest manner, nor has any painter n the world ever rivalled it in calm reserve of esource, and measured putting forth of strength. Mountains, properly speaking, never had been rawn before at all, and will, probably, never e drawn so well again."—*John Ruskin*, 1878.

101. BACK OF AN OLD WATER-MILL.

Painted 1793. 7¼ × 10 inches.
Lent by THE TRUSTEES OF THE MANCHESTE WHITWORTH INSTITUTE.
Presented to the Whitworth Institute b J. E. Taylor, Esq.

VIEW of the mill, with the mill-stream i the foreground and trees on the right; a an open window on the left is seen the figure a man letting down a bucket; blue sky, wit clouds.

102. WINDMILL AND FARM BUILDINGS.

Painted about 1792. 6⅜ × 8 inches.
Lent by SIR J. C. ROBINSON.

MEADOW in foreground, with a cow lyi down.

Formerly in the Collection of Dr. John Perc F.R.S.

103. THE FALLS OF TERNI.

Painted 1844. $8\frac{1}{2} \times 5\frac{1}{2}$ inches.
Lent by JOHN RUSKIN, ESQ.

"PROBABLY the most perfect piece of waterfall drawing in existence. The Reichenbach and the High Fall of Tees run it hard; but they both break more into foam, which is comparatively easy; while the subtlety of the drawing of the massy veil of water here shadowing the cliff, is beyond all other conquest of difficulty supreme. For pure painting of light and mist also I know nothing like it, the rock drawing through the spray showing that the work is all straightforward, there is no sponging. The public seem to agree with me in their estimate of this drawing. I had to give 500 guineas for it at Christie's, and more, but I forget exactly how much."—*John Ruskin.*

104. PONT DE BASEL.

Painted 1835-45. 5½ × 7½ inches.
Lent by G. HARLAND-PECK, ESQ.

"I DO not know where the scene of this little mountain study is; there are thousands of such among the northern hills of France; and the name I have given, Basel, is a conjecture only from the indecipherable inscription. Perhaps I love the little drawing more for remembering many a drive down hill to such bright and sunny bridges, in the old days when one saw rivers sometimes as one crossed them, and went up and down hills instead of through them."—*John Ruskin.*

Exhibited at the Fine Art Society, New Bond Street, 1878.

Formerly in the Collection of Mr. Ruskin.

105. CHAPTER HOUSE, SALISBURY.

Painted 1799. 25 × 20 inches.
Lent by THE TRUSTEES OF THE MANCHESTER WHITWORTH INSTITUTE.

Presented to the Whitworth Institute by Sir William Agnew, Bart.

Exhibited at the Royal Academy, 1799.

106. CUMBERLAND FELLS.

Painted 1798. 10 × 14½ inches.
Lent by HORATIO MICHOLLS, ESQ.

A RUGGED landscape through which a mountain stream hurries; high hills rise on either side, heavily shadowed beneath a dark-clouded sky.

Formerly in the Collection of Mr. John Mitchell, of Bradford.

107. SNOWDON.

Painted 1805–10. 21 × 29¾ inches.
Lent by the REV. WILLIAM MACGREGOR.

THE effect of early evening; after-glow on the mountain top, and the moon rising to the left. A work of great solemnity and power.

Formerly in the Collection of Mr. William Leech.

108. DEAL.

Painted 1825-6. 5½ × 9½ inches.
Lent by HORATIO MICHOLLS, ESQ.

Engraved by W. RADCLYFFE, in the "Southern Coast of England," published 1814-1826.

Formerly in the Collection of Mr. F. R. Leyland.

Termed by Mr. Ruskin on one occasion "The Whipping Flash of Lightning."

109. LADY CHAPEL, SALISBURY CATHEDRAL.

Painted 1797. 25½ × 19¾ inches.
Lent by WATSON FOTHERGILL, ESQ.

INTERIOR view; looking towards the east; small chapel on the left; figures among the columns at the east end.

110. ROME. The Forum Romanum.

Painted 1818. $5\frac{1}{2} \times 8\frac{1}{2}$ inches.
Lent by T. MACLEAN, ESQ.

VIEW looking over the city from the roof of the Tower of the Capitol, on the stone balustrade of which are the leaves and fruit of a pomegranate, and a basket which apparently has just been placed there. Between the low pillars of the balustrade the street below is seen animated with many figures. Thin blue line of distant hills.

Engraved by J. LE KEUX, in Hakewell's "Picturesque Tour of Italy," published 1818.

111. LAKE OF NEMI.

Painted about 1818. $5\frac{1}{2} \times 8\frac{1}{2}$ inches.
Lent by JOHN RUSKIN, ESQ.

"NO less true, this, than the Rome; but with clearer and lovelier light, and a sense of whatever is most beautiful and awful in the repose of volcanic Italy. The skipping goats are meant for opposition to this keynote of beautiful terror. Consummate in all ways. I have never seen, and would give much to see, the Wakewell drawing of La Riccia, but, unless that beats it, this is the loveliest of the series."

John Ruskin.

Engraved by Middiman and Pye, in Hakewell's "Picturesque Tour of Italy," published 1820.

112. THE BRIDGE OF NARNI.

Painted about 1818. 5½ × 8½ inches.
Lent by JOHN RUSKIN, ESQ.

"THE railroad between Perugia and Rome now passes along the opposite bank of the river, the station being just outside the picture, to the right; few travellers, as they pass, getting even a glimpse of the grand ruin of the Roman bridge, still less of the mediæval one just above.

Turner's mind, at this time, was in such quiet joy of power, that he not so much wilfully as inevitably, ignored all but the loveliness in every scene he drew. This river is, in truth, here neither calm nor pure; it is the white and sulphurous Nar of which Virgil uses the name and the image, in the great line which . . . imitates the trumpet call of the Fury,

> "Audiit et Triviæ longè lacus, audiit amnis,
> Sulfureâ Nar albus aquâ, fontesque Velini."

Assuming, however, that the stream is to be calm and clear, a more lovely study of water-surface does not exist."—*John Ruskin*, 1878.

Engraved by J. MIDDIMAN in Hakewell's "Picturesque Tour of Italy," published 1820.

Formerly in the Collection of Mr. H. A. J. Munro.

113. LOCH FYNE, with Inverary Castle in the distance.

Painted about 1801. 21 × 32½ inches.
Lent by F. S. ELLIS, ESQ.

MOUNTAINS rise beyond the distant castle. Conspicuous objects of the foreground are two small vessels, one running before the wind into the harbour, the other coming out. A portion of the shore is in the foreground on the extreme left, towards which the waters of the loch are washing.

Formerly in the Collection of the Duke of Argyll, for whom it was painted.

114. PEMBROKE CASTLE. Clearing up of a Thunder-storm.

Painted 1806. 26 × 39 inches.
Lent by MRS. WILLIAM PITT MILLER.

VIEW looking across the water; rough sea with strong breeze; some vessels under sail are off the point overlooking Milford Haven, on which the Castle stands, on the right some

boats are drawn up and fishermen are sorting fish; on the left some timber is seen and an anchor. A bright gleam of sunshine is coming through a rift in a stormy sky.

The Castle, of Norman architecture, is said to have been erected by the Earl of Shrewsbury, in the reign of William Rufus, and it has been restored several times. The principal tower still remains perfect, owing to the solid structure of the walls, which in some parts are fourteen feet in thickness.

Exhibited at the Royal Academy, 1806.

Engraved by T. JEAVONS, in "England and Wales," published 1827–1838.

115. VENICE.
Autumn evening.

Painted 1828. 5 × 8¾ inches.

Lent by THE REV. STOPFORD A. BROOKE, M.A.

JUST a hasty memorandum of the last flush of the sunset on the buildings of Venice.

116. JERUSALEM. The Pool of Bethesda.

Painted 1835. 5¼ × 8 inches.
Lent by ARTHUR SEVERN, ESQ., R.I.

"FROM the engraving of this drawing, lent me by one of my girl companions when I was a youth of fourteen, I first learned what real architectural drawing was."—*John Ruskin.*

Engraved by E. FINDEN, after Barry, for Finden's "Illustrations of the Bible."

Formerly in the Collection of Mr. Ruskin.

117. ROME, FROM THE MONTE MARIO.

Painted 1818. 5⅛ × 8⅛ inches.
Lent by JOHN RUSKIN, ESQ.

"THE Turner drawings of Rome and Tivoli, made . . . with a devotion to his subject, which arose from a faith in classic tradition and classic design quite inconceivable to the dilettante temper of the modern connoisseur, will in future be held precious among European treasures of art, not only because they are the subtlest pieces of point work executed since the best days of the Florentines, but the most accurate pieces of topography extant, either among architects or engineers, of the central city of the world. This little drawing represents, within its compass of six inches by five, every principal building in Rome, so far as they could be seen from this point."—*John Ruskin*, 1878.

Engraved by J. BYRNE, in Hakewell's "Picturesque Tour in Italy," published 1820.

118. NORHAM CASTLE, ON THE TWEED.— Summer's Morn.

Painted 1798. 19¾ × 27¾ inches.
Lent by LAUNDY WALTERS, ESQ.

VIEW looking along the Tweed towards the ruined castle, which stands on a height in the middle distance; cows are in the water in the foreground, others on the rocks to the right; on the left is a mill with a boat drawn up on the bank and some figures near it; the sun is rising behind the castle.

The castle is one of the most ancient in the kingdom, having been built by King Egfrid about the year 800. It is strongly situated on the edge of a rock, and is notorious as a fortress. In earlier times it was constantly subject to the fortunes of war by the incursions of the Scots, by whom it was taken many times and well-nigh destroyed, and as often retaken by the English and rebuilt.

It is said that when Turner was making his Abbotsford drawings, in 1818, he was walking on one occasion with a friend on the banks of the Tweed, and passing Norham Castle the painter stopped and raised his hat towards the historic pile. On his companion enquiring the

reason of his doing this, he replied, that the drawing he made of the castle in 1798, and which is the one here exhibited, was the first drawing which brought him into prominent notice.

He drew the castle several times with varying treatment, but this was the first drawing he made of it.

Exhibited at the Royal Academy, 1798, with the lines :—

> But yonder comes the powerful King of Day,
> Rejoicing in the East; the lessening cloud,
> The kindling azure, and the mountain's brow
> Illumin'd—his near approach betoken glad.

Engraved with variations by T. LUPTON and C. TURNER.

Formerly in the Collections of the Earl of Harewood and Mr. John Dillon.

119. KIRKSTALL ABBEY.

Painted 1797. 20 × 29 inches.
Lent by REV. E. S. DEWICK.

THE little village of Kirkstall, in Yorkshire, about three miles from Leeds, is celebrated for the fine ruins of its abbey, erected by the Cistercian monks in the reign of Stephen.

Facing the spectator is a low waterfall, from whence the river broadens out on either side as it approaches. The Abbey stands in the middle distance with a meadow before it, and some cattle. Blue sky with clouds.

Formerly in the Collection of the Earl of Harewood.

120. THE DEVIL'S BRIDGE.

Painted 1804. 41½ × 29½ inches.
Lent by THOMAS MACKENZIE, ESQ.

THE bridge is seen low down in the centre of the picture, and a torrent is tumultuously rushing in its direction. On either side rise precipitous cliffs, between which the snow-capped summits of the mountains can be seen. A rainbow spans the abyss towards the left, and to the right, in the foreground, are seen the broken fragments of a tree.

Formerly in the Collections of Mr. F. H. Fawkes, Mr. E. Forbes-White, and Mr. William Houldsworth.

121. CADER IDRIS.

Painted 1800. 23 × 31¼ inches.
Lent by MRS. WILLIAM PITT MILLER.

CADER IDRIS, one of the most important mountains of the Cambrian range, near Dolgelly, is faintly seen in the distance through mist; a pool of water is in the foreground, and some cows are passing by the side of a stream; beyond are some cottages and the figure of a woman; in the middle distance, a reach of the river catches a bright gleam from the morning sky.

122. INGLEBOROUGH, from HORNBY CASTLE.

Painted 1816. 11½ × 16¾ inches.
Lent by WILLIAM LAW, ESQ.

THE view of this mountain in the West Riding of Yorkshire, is from the Terrace of Hornby Castle, looking over the river across a wide-spreading meadowland, bordered on the left by the river, which flows at the foot of lofty hills; on a parapet in the right corner is a peacock, and on the left are pigeons coming down to drink at a water-cask; blue sky with clouds.

"With all his heart, he was attached to the narrow meadows and rounded knolls of England; by all his imagination he was urged to the reverence of endless vales and measureless hills. . . . Hence when he returned to English scenery after his first studies in Savoy and Dauphiné, he was continually endeavouring to reconcile old fondnesses with new sublimities; and as in Switzerland he chose rounded Alps for the love of Yorkshire, so in Yorkshire he exaggerated scale, in memory of Switzerland, and gave to Ingleborough, seen from Hornby Castle, in great part the expression of cloudy majesty and height which he had seen in the Alps at Grenoble."—*John Ruskin.*

Engraved by C. HEATH, in Whitaker's "History of Richmondshire," published in 1823.

Formerly in Collection of Mr. C. Sackville Bale.

123. THE CROOK OF LUNE.

Painted about 1820. 11½ × 16¾ inches.
Lent by the REV. WILLIAM MACGREGOR.

A WIDE expanse of hill and vale is depicted with the River Lune winding through the distance, and bending into the form of a crook around the nearer hills, and it is seen rushing along deep down below the foreground hills, the shadows of which are cast upon those in the middle distance, with a wonderfully fine effect of light and brilliancy. Far away is seen Hornby Castle, with bright, silvery sunlight streaming down from a sky of early summer.

Engraved by J. ARCHER, in Whitaker's "History of Richmondshire," published 1823.

Formerly in the Collection of Mr. C. Orme, who probably became possessed of it many years ago in connection with his business as a member of the publishing firm of Longmans, and it had never passed into any other hands. This example is generally admitted to be the finest of the set, all of which were owned by Mr. Orme, and has been highly eulogized by Mr. Ruskin.

124. SWAN'S NEST, STOURHEAD, WILTSHIRE.

Painted 1816. 26½ × 40¼ inches.
Lent by CHARLES MORRISON, ESQ.

A LARGE sheet of ornamental water, surrounded by woods; on the left is a wooded height with classical buildings; and near a landing-place in the foreground, from which a path leads across a bridge to one of the buildings, is a swan's nest. Two swans are seen to the right under a large tree; blue sky with sun reflected in the water through the mist.

125. THE FALLS OF THE CLYDE, LANARKSHIRE. Noon.

Painted 1802. 28¾ × 41 inches.
Lent by ROBERT D. HOLT, ESQ.

IN the centre are the falls in two parts; the river descends into a basin below the level of the eye, and out of it rushes a rapid stream, rushing among rocks into the right-hand corner;

on the left five figures are seen undressing for a bath, and on the right of the highest fall is a ruin; evening sky.

Exhibited at the Royal Academy, 1802.

Formerly in the Collections of Mr. Thomas Agnew and Mr. Campbell.

126. RIVAULX ABBEY.

Painted 1825–30. 11 × 15¾ inches.
Lent by SIR DONALD CURRIE, K.C.M.G.

THE ruins of this once stately Abbey, near the village of Helmsley, in the North Riding of Yorkshire, are in the middle distance, and just tinged with the rosy light of the sun; hills on either side covered with foliage; sky—blue, with rolling white clouds; a meadow, with cattle, occupies the foreground, and a man is seen fishing in the river, which broadens as it approaches the spectator.

Engraved by E. GOODALL, in "England and Wales," published 1827–1838.

Formerly in the Collections of Mr. John Dillon and Mr. A. G. Kurtz.

127. THE VILLAGE OF HEYSHAM.

Painted 1818. 11½ × 16¾ inches.
Lent by JOHN RUSKIN, ESQ.

THIS Lancashire village, on Morecambe Bay, prettily situated, but unimportant industrially, is in the middle distance on the left; figures and cattle are in the foreground and the Cumberland hills in the distance; time, still afternoon.

"This lovely drawing shows the state of Turner's mind in its first perfect grasp of English scenery, entering into all its humblest details with intense affection, and shrinking from no labour in the expression of this delight, not only in the landscape but the sky, which is always more lovely in his English drawings than in any other. In this 'Heysham' there is more design and more work in the sky alone than would make a dozen of common water-colour drawings, and all this done without losing for a moment the sincere simplicity of the wild country and homely people, in any morbid or timid idealization."—*John Ruskin.*

Engraved by W. R. SMITH, in Whitaker's "History of Richmondshire," published 1823.

128. STUDY OF AN ALPINE PASS.

Painted about 1838. 8¼ × 12¼ inches.
Lent by CECIL SMITH, ESQ.

A VERY interesting study, as showing the painter's manner of work in the first suggestive lights and shadows and tones of colour, so many of which were developed later into highly-finished drawings.

129. STONEHENGE.

Painted 1828. 11 × 16 inches.
Lent by MRS. WILLIAM PITT MILLER.

THE renowned ruin is lit up by a violent thunderstorm with lightning; in the foreground is a flock of sheep, some of which are lying down; an ewe nearest the spectator stands with two lambs, one of them dead, and a dog is beside the dead body of the shepherd.

"The 'Stonehenge' is perhaps the standard of storm-drawing, both for the overwhelming power and gigantic proportions, and spaces of its cloud forms, and for the tremendous qualities of lurid and sulphurous colours which are gained in them. The white lightning . . . is brought down, not merely over the dark clouds, but through the full light of an illumined opening to the blue, which yet cannot abate the brilliancy of its white line; and the track of the last flash along the ground is fearfully marked by the dog howling over the fallen shepherd, and the ewe pressing her head upon the body of her dead lamb."—*John Ruskin.*

Engraved by R. WALLIS, in "England and Wales," published 1827–1838.

Formerly in the Collection of Mr. Samuel Rogers.

130. SCARBOROUGH.

Painted 1810. 11 × 15¾ inches.
Lent by ARTHUR SEVERN, ESQ., R.I.

DISTANT view of the Town and cliff. Blue waves are washing in to the sandy shore on the left, where two ladies in summer costume are seen, and conspicuous on the sand is a star-fish. Cloudy sky.

"A study from nature—very characteristic of Turner's method of completing some portions of his intended drawing, without touching the paper in others. Of the early period—fine."—*John Ruskin.*

Formerly in the Collection of Mr. Ruskin.

131. CRICCIETH CASTLE.

Painted 1825-30. 11½ × 16¾ inches.
Lent by WILLIAM NEWALL, ESQ.

THE ruins of this ancient castle, in the mid-distance, overlook the Bay of Carnarvon. The Castle was erected probably in the thirteenth century, and from its position on a high hill was deemed almost impregnable. It is here seen in the middle distance, and the steep rock, on which it is set, slopes away to the right, and waves are dashing against its base. People are on the beach in the foreground, and pieces of a wrecked vessel are being brought from the water as they are washed up by the waves. The sky is heavily clouded to the left, but towards the right it is breaking and blue sky is revealed. Conspicuous in the foreground are two men on horseback.

Engraved by S. FISHER, in "England and Wales," published in 1827-38.

Formerly in the Collections of Mr. H. A. J. Munro and Mr. A. Fawkes.

132. BOLTON ABBEY, WHARFEDALE.

Painted 1809. 11 × 15½ inches.
Lent by GEORGE SALTING, ESQ.

THE Abbey, erected about 1120, is placed on a little promontory of level park land, enclosed by one of the sweeps of the Wharfe. . . . . A little farther up the river the limestone summits rise, and that steeply, to a height of twelve hundred feet above the river, which foams between them in the narrow and dangerous channel of the Strid. It was at that spot, where the river, suddenly contracting, forces a passage between opposing rocks, over which it is possible for an agile man to leap, that a noble youth known as "the boy of Egremont," going out for sport with a favourite greyhound tied to his arm by a leash, took the leap, but the animal, hanging back, drew his young master into the river, from which, at that perilous point, no human power could save him. His disconsolate parents, with his sister, Cecilia de Romilli, who became heiress, raised the monastic edifice, wherein to pray for his soul.

> "The stately priory was reared
> And Wharfe, as he moved along,
> To matins joined a mournful voice,
> Nor failed at evensong."

A full view of the Abbey is here seen in the mid-distance, but in Mr. Ruskin's example,

entitled "Bolton Abbey," which is engraved i "England and Wales," it is the river which i Turner's main subject; only the extremity (the ruin itself being seen, between the stems (the ash trees.

Wordsworth's beautiful poem, "The Whi Doe of Rylstone," was founded on a traditio that, not long after the dissolution of the mo asteries, a white doe used to come to Bolto Abbey over the fells from Rylstone eve Sunday, and remain in the churchyard duri divine service, returning at its close.

Engraved by E. FINDEN, in "The Literar Souvenir."

133. WHITEHAVEN.

Painted about 1825. $8\frac{3}{4} \times 14$ inches.
Lent by C. T. HARRIS, ESQ.

THIS is not the drawing engraved in "Engla and Wales," but a slight and beautif sketch from another point of view.

Formerly in the Collection of Mr. Geor T. Burnet.

134. LLANTHONY ABBEY.

Painted 1825–30. 11½ × 16½ inches.
Lent by JOHN EDWARD TAYLOR, ESQ.

THE Abbey is situated at the foot of the Black Mountain, in the beautiful and secluded vale of Ewias in Monmouthshire. Seen through a heavy squall of rain, it stands pale against the mountain side; the swollen river rushes in a torrent towards the left; just above it the mountain is deeply shadowed, but the clouds are breaking away between the hills to the left. Three fishermen are taking shelter under a bank to the right.

"The shower is here half exhausted, half passed by, the last drops are rattling faintly through the glimmering hazel boughs. . . . The chief light of the picture falls upon the surface of the stream, swelled by recent rain; and its mighty waves come rolling down close to the spectator, green and clear, but pale with anger, in broad, unbroken, oceanic curves, bending into each other without break, though jets of fiery spray are cast into the air along the rocky shore, and rise in the sunshine in dusty vapour. The whole surface is one united race of mad motion; all the waves dragged, as I have described, into lines and furrows by their swiftness. . . . The rapidity and gigantic force of this torrent,

the exquisite refinement of its colour, and the vividness of foam which is obtained through a general middle tint, render it about the most perfect piece of painting of running water in existence. No conception can be formed of this picture from the engraving. It is perhaps the most marvellous piece of execution and of grey colour existing, except perhaps the drawing 'Land's End,' (*see* No. 144). Nothing else can be set beside it, even of Turner's own works, much less of any other man's."—*John Ruskin.*

Engraved by J. T. WILLMORE, in "England and Wales," published 1827–1838.

Formerly in the Collection of Mr. John Ruskin.

135. DERWENTWATER.

Painted 1825-30. 10¾ × 17 inches.
Lent by JOHN EDWARD TAYLOR, ESQ.

THE lake broadens out in its tranquil azure to the right; a golden strand occupies the left foreground, along which figures are hurrying towards a boat that is about to put off; a waterfall is seen on the face of the mountains beyond.

Engraved by W. Radcliffe in "England and Wales," published 1827-1838.

Formerly in the Collection of Mr. John Ruskin.

136. KNARESBOROUGH.

Painted 1827. $11\frac{3}{8} \times 16\frac{1}{4}$ inches.
Lent by LAUNDY WALTERS, ESQ.

KNARESBOROUGH, in Yorkshire, situated on the side of a hill, is, with the ruins of its ancient castle, lit up by the setting sun; the River Nidd, which nearly encompasses the hill, flows through the gorge on the left; figures and cattle are seen on the right. It is said that the murder by Eugene Aram, which forms the subject of Hood's famous poem, was committed here.

Engraved by T. JEAVONS, in "England and Wales," published 1827-1838.

Formerly in the Collections of Mr. H. A. J. Munro and Mr. J. Forbes White.

137. WARWICK CASTLE.

Painted 1825-30. 11¾ × 17¾ inches.
Lent by ABRAHAM HAWORTH, ESQ.

WARWICK CASTLE, on the rocky banks of the Avon, was built about the tenth century, and has seen many vicissitudes of war and siege. It is one of the few ancient strongholds which are used at the present day as a habitation. At its foot flows the placid Avon, half-spanned by a broken bridge. To the left a clump of trees rises, and on the right the foliage is growing down to the water's edge. In the distance a church tower is seen.

Engraved by R. WALLIS, in "England and Wales," published 1827-1838.

Formerly in the Collections of Mr. H. A. J. Munro, Mr. John Ruskin and Mr. J. E. Taylor.

138. CHRYSES WORSHIPPING THE SUN.

Painted 1811. 26 × 39½ inches.
Lent by MRS. ASHTON.

CHRYSES was a priest of Apollo at Chryse, and was the father of the beautiful Astynome. When he came to the camp of the

Greeks, offering a rich ransom for the liberation of his daughter, who had been taken captive by them, he was treated with harsh words and told that "To Argos shall the maid retire, Far from her native soil and weeping sire." Chryses, returning, prayed in solitude to "the god who darts around the world his rays,"

> "God of the silver bow! thy shafts employ,
> Avenge thy servant, and the Greeks destroy."

A plague raged in the camp of the Greeks, and did not cease until Astynome was restored to her father.

"The priest is on the beach alone, the sun setting. He prays to it as it descends; flakes of its sheeted white are borne to him by the melancholy waves, and cast away with sighs upon the sand."—*John Ruskin.*

Exhibited at the Royal Academy, 1811; International Exhibition, 1862, and Manchester Jubilee Exhibition, 1887.

Formerly in the Collection of Mr. R. C. L. Bevan.

139. THE TOWN AND LAKE OF THUN.

Painted about 1838. 9 × 11½ inches.
Lent by JOHN EDWARD TAYLOR, ESQ.

140. THE CHAIN BRIDGE OVER THE TEES.

Painted 1825-30. 10¾ × 16¾ inches.
Lent by ABRAHAM HAWORTH, ESQ.

THE river is foaming over the huge rocks in the foreground; and the slender thread of a bridge is seen spanning a gorge in the middle distance; rain clearing upon the hills.

"In the 'Chain Bridge over the Tees,' this passiveness and swinging of the water to and fro are yet more remarkable; while we have another characteristic of a great waterfall given to us, that the wind, in this instance coming up the valley against the current, takes the spray up off the edges, and carries it back in little torn, reverted rags and threads, seen in delicate form against the darkness on the left."—*John Ruskin.*

"When on the Northumberland hills, making those beautiful drawings of the 'Chain Bridge' and the 'High Force,' he one evening got ten miles out of the way, and was all but benighted."—*Thornbury.*

Engraved by W. R. SMITH, in "England and Wales" series, published 1827-1838.

Formerly in the Collections of Mr. H. A. J. Munro and Mr. C. Sackville Bale.

141. WINDSOR CASTLE.

Painted 1836. 11 × 17 inches.
Lent by R. E. TATHAM, ESQ.

VIEW looking down the Thames towards the Castle, which fills nearly the whole of the background, standing majestically in the warm afternoon sun which is seen descending just above the central tower. Its reflection pours a flood of golden light upon the river, which broadens out towards the spectator. In the left foreground are some men watering horses; some barges on the right.

Engraved by W. MILLER, in "England and Wales," published 1827-1838.

Formerly in the Collections of Mr. James Smith and Mrs. Moir.

142. ITALIAN SKETCH.

Painted about 1830. 9¼ × 14¼ inches.
Lent by RALPH BROCKLEBANK, ESQ.

THIS is another very useful sketch as showing the method of Turner's work in the hasty memoranda which he had so great a facility of making; a pale indication of mountains in the distance, a touch of vivid blue in the water and a suggestion of rich colour in the foreground, giving to the work all the fundamental elements of a picture.

143. COWES, ISLE OF WIGHT.

Painted 1825–30. 11¼ × 16½ inches.
Lent by E. ATKINSON, ESQ.

THE town of Cowes is seen in the middle distance; men of war at anchor. Sun setting; dead calm at sea; new moon and evening star.

"'Cowes, Isle of Wight,' is a summer twilight, about half an hour, or more, after sunset. Intensity of repose is the great aim throughout, and the unity of tone of the picture is one of the finest things that Turner has ever done. But there is not only quietness, there is the very deepest solemnity in the whole of the light, as well as in the stillness of the vessels; and Turner wishes to enhance this feeling by representing not only repose, but power in repose, the emblem, in the sea, of the quiet ships of war. Accordingly he takes the greatest possible pains to get his surface polished, calm, and smooth; but he indicates the reflection of a buoy floating a full quarter of a mile off by three black strokes with wide intervals between them, the last of which touches the water within twenty yards of the spectator. Now these three reflections can only indicate the farther sides of three rises

of an enormous swell, and give by their intervals of separation, a space of from twelve to twenty yards for the breadth of each wave, including the sweep between them; and this swell is farther indicated by the reflection of the new moon falling in a wide zigzag line. The exceeding majesty which this single circumstance gives to the whole picture, the sublime sensation of power and knowledge of former exertion, which we instantly receive from it, if we have but acquaintance with nature enough to understand its language, render this work not only a piece of the most refined truth (as which I have at present named it), but, to my mind, one of the highest pieces of intellectual art existing."—*John Ruskin.*

Engraved by R. WALLIS, in "England and Wales," published 1827–1838.

A chromo-lithograph of this drawing has also been published.

Formerly in the Collection of Mr. William Leech.

144. THE LONGSHIPS LIGHTHOUSE, LAND'S END.

Painted 1825-30. 11 × 17 inches.
Lent by JOHN EDWARD TAYLOR, ESQ.

ROCKS and cliffs to the right, and a cloud of sea-birds rising; dark shadow on the water to the left; the Longships Lighthouse white in the distance against an angry sky; portions of a wreck being washed among the waves towards the shore.

"In the Longships Lighthouse, Land's End, we have clouds without rain, at twilight, enveloping the cliffs of the coast, but concealing nothing, every outline being visible through their gloom .... It is a gloom dependent rather on the enormous space and depth indicated than on actual pitch of colour; distant by real drawing, without a grain of blue; dark by real substance, without a stroke of blackness: and with all this it is not formless, but full of indications of character, wild, irregular, shattered, and indefinite, full of the energy of storm, fiery in haste, and yet flinging back out of its motion the fitful swirls of bounding drift, of tortured vapour tossed up like men's hands, as in defiance of the tempest, the jets of resulting whirlwind,

hurled back from the rocks into the face of the coming darkness, which, beyond all other characters, marked the raised passion of the elements. It is this untraceable, unconnected, yet perpetual form, this fullness of character absorbed in universal energy, which distinguish nature and Turner from all other imitators."—*John Ruskin.*

Engraved by W. R. SMITH in "England and Wales," published 1827-1838.

Formerly in the Collection of Mr. Frederick Craven.

145. MOUNT VESUVIUS IN ERUPTION.

Painted 1829. 11 × 15 inches.
Lent by WILLIAM NEWALL, ESQ.

THE lights of the City of Naples are seen round the Bay to the left; in the foreground are groups of people, and a boat is rapidly advancing towards them. The whole scene is lit up by the fire and molten lava which is issuing from the mountain.

Engraved by CHARLES TURNER, in "Friendship's Offering," in 1830.

Formerly in the Collection of Mr. John Dillon.

146. MALMESBURY ABBEY.

Painted 1826. 11⅜ × 16⅜ inches.
Lent by R. E. TATHAM, ESQ.

THE ruins of the ancient Abbey are on a rising ground in the middle distance; before it is a meadow on which cattle are grazing; and in the foreground to the left is a gate by which are a youth and a girl. Time, late afternoon.

Engraved by J. C. VARRALL, in "England and Wales," published 1827–1838.

Formerly in the Collection of Mr. H. A. J. Munro.

147. SAUMUR, ON THE LOIRE.

Painted about 1830. 11 × 16½ inches.
Lent by THE HON. W. F. D. SMITH, M.P.

THE feature of this drawing is the many-arched bridge which spans the Loire, and from the right of which the roadway runs along the banks of the river towards the spectator. In the immediate foreground is a large boat which is being unloaded. Scattered clouds are on the sky with the light of the sun breaking through.

Engraved by R. WALLIS, and published in the "Keepsake," 1831.

Formerly in the Collection of John Ruskin, Esq.

148. FLORENCE.

Painted about 1829. 11¼ × 16½ inches.
Lent by THE HON. W. F. D. SMITH, M.P.

VIEW overlooking the beautiful city of Florence, the conspicuous feature in which is the Arno, which winds through the city and stretches away in the Val d'Arno till it is lost in the haze and distance. The Rubaconte and Ponte Vecchio Bridges stand mistily in the heated afternoon air. A group of poplars are effectively set in the foreground, and a gay company of people are at pastime near. To the right the city spreads its numberless roofs and domes, reflecting back the quiet afternoon light; the castellated tower of the Palazzo Vecchio and the cupola of the mausoleum of the Medici family can be distinguished close to the church of San Lorenzo. The tower further on the right is the campanile of the Duomo, and near it is the stupendous dome of the Cathedral.

"But Arno wins us to the fair white walls,
Where the Etrurian Athens claims and keeps
A softer feeling for her fairy halls.
Girt by her theatre of hills, she reaps
Her corn, and wine, and oil, and Plenty leaps
To laughing life, with her redundant horn.
Along the banks where smiling Arno sweeps
Was modern Luxury of Commerce born,
And buried Learning rose, redeemed to a new morn."

149. ITALY.

Painted about 1835. 11¼ × 15½ inches.
Lent by JOHN RUSKIN, ESQ.

A RISING ground in mid-distance to the right, on which is a tower; a wooden bridge in the foreground, coming from which along the bank of the stream is a drove of cattle; other cattle standing in the stream; tall feathery trees to the left.

150. FLÜELEN.

Painted 1838-40. 11½ × 18¾ inches.
Lent by RALPH BROCKLEBANK, ESQ.

THIS charming spot on the Lake of Lucerne lies in the mid-distance, somewhat in shadow from the mass of dark clouds that congregate towards the left; but away to the right the clouds have broken up, and the sunlit sky is suffusing all the distance with a flood of light. On the lake to the right is a boat gaily decked as if occupied by pleasure seekers, while to the left the shores of the lake rise towards the mountains beyond.

Constable observed about this period, "Turner has outdone himself, he seems to paint with tinted steam, so evanescent and so airy."

Formerly in the Collection of Mr. Hewett.

151. LAKE OF ZUG.

Painted 1840. 11⅛ × 18¼ inches.
Lent by SIR DONALD CURRIE, K.C.M.G.

THE sun is descending amid a blaze of fire, emphasizing the deep blues of the ridge behind which it is disappearing. Its reflection trembles on the waters of the lake in the foreground, where, on either side, figures are seen, two in particular on the left, who are in the act of bathing. In striking contrast is the opposite ridge flooded with a warm golden hue.

Formerly in the Collections of Mr. John Ruskin and the Earl of Dudley.

152. THE RHIGI AT SUNRISE, called The Blue Rhigi.

Painted about 1840. 11¾ × 17¾ inches.
Lent by JOHN EDWARD TAYLOR, ESQ.

THE Rhigi rises into the warm early morning light. Around its base are the lingering mists of the past night. To the right on the still-shadowed water is a boat in which a light is still burning, betokening that the light which has reached the mountain's summit has not yet reached the surface of the lake. To the left are some fragments of floating wood and a flock of birds, and immediately over the Rhigi is a star, whose radiance is paling before the light of the rising sun.

Formerly in the Collection of Mr. E. Bicknell.

153. A SWISS PASS. Storm effect.

Painted 1836. 11½ × 18½ inches.
Lent by JESSE HAWORTH, ESQ.

A SCENE of wild commotion. Figures are hurrying towards the right over a narrow bridge to escape the storm, the heavy clouds of

which are rapidly approaching from the left. In the foreground to the extreme left is a waterfall, with a white house near.

Formerly in the Collection of Mr. F. R. Leyland.

154. THE LIGHT-TOWERS OF LA HÈVE, MOUTH OF THE SEINE.

Painted about 1833. $7\frac{3}{4} \times 6\frac{1}{4}$ inches.
Lent by MRS. NEWALL.

THE time depicted is midnight, full moon, clear air, with delicate clouds.

Leitch Richie, who travelled with Turner when he was producing his "Rivers of France," says: "I was curious in observing what he made of the objects he selected for his sketches, and was frequently surprised to find what a forcible idea he conveyed of a place, with scarcely a single correct detail."

Engraved by J. COUSEN, in the "Rivers of France," published 1833-1835.

Formerly in the Collections of Mr. E. Bicknell and F. R. Leyland.

155. OBERWESEL.

Painted 1840. 14 × 21 inches.
Lent by E. STEINKOPFF, ESQ.

THIS view on the banks of the Rhine looks along the river from a height; steep hills rise on either side; in the foreground some women are picking grapes and a man is lying asleep; nearer is a woman nursing a child, another child lying by her; a ruined tower is beyond the trees to the right, and further away the town is seen with a church steeple; on the left another tower is seen; afternoon of a cloudless day, with heat.

"I ought perhaps rather to have selected, as instances of mountain form, such elaborate works as the Oberwesel or Lake of Uri, but I have before expressed my dislike of speaking of such magnificent pictures as these by parts . . . There is an expression about all the hill lines of nature . . . It is intangible, incalculable; a thing to be felt, not understood; to be loved, not comprehended; a music of the eyes, a melody of the heart, whose truth is known only by its sweetness."—*John Ruskin.*

Engraved by J. T. WILLMORE.

Formerly in the Collections of Mr. J. E. Fordham, Mr. Oldham Whitaker, Mr. J. Leigh Clare, The Earl of Dudley, and Mr. William Quilter.

156. LAKE OF LUCERNE.

Painted 1840. $11\frac{5}{8} \times 18\frac{3}{4}$ inches.
Lent by ABRAHAM HAWORTH, ESQ.

BROAD view of the lake, in which the mountains are reflected, and over which the sun is setting; a steamboat is seen on the right and to the left is a garden, with figures and wooden houses.

157. THE RHIGI AT SUNSET, called The Red Rhigi.

Painted 1840. $11\frac{7}{8} \times 18$ inches.
Lent by JOHN EDWARD TAYLOR, ESQ.

HERE the sides of the mountain are flushed with the sunset glow, the base having become already enveloped in gloom. In the mid-distance is a long stretch of sloping land rich in shadowed colour, and beneath it stretches out before the spectator the broad surface of the lake. In the immediate foreground is a boat full of returning pleasure-seekers, and a little distance away a smaller boat with a single occupant. The moon is just apparent above a thin misty drift of cloud, and casts a vivid and tremulous reflection on the water below.

Formerly in the Collections of Mr. H. A. J. Munro and Mr. John Ruskin.

158. CITY AND LAKE OF CONSTANCE.

Painted 1842. 11½ × 18¾ inches.
Lent by RICHARD M. BROCKLEBANK, ESQ.

VIEW looking out towards the Lake up the Rhine from below the wooden bridge; figures and goats in the foreground to the left. The City lies in the mid-distance, and beyond it, on the summit of a steep ascent, stands the castle; stormy sky.

159. THE SPLUGEN PASS.

Painted 1842. 11¾ × 18 inches.
Lent by JOHN RUSKIN, ESQ.

ENTRANCE of the Pass looking up from Ragatz. Figures are seen in the foreground; effect of late afternoon.

"The Splugen Pass I saw in an instant to be the noblest Alpine drawing Turner had ever made; and the 'Red Rhigi' (*see* No. 157), such a piece of colour had never come *my* way before. I wrote to my father, saying I would fain have

that 'Splugen Pass,' if he were home in time to see it and give me leave."—*John Ruskin*, 1842.

This drawing did not come into the possession of Mr. Ruskin until 1878, when it was purchased and presented to him by his friends, on his recovery from illness.

Formerly in the Collection of Mr. H. A. J. Munro.

160. GOLDAU.

Painted 1843. 12 × 18½ inches.
Lent by JOHN RUSKIN, ESQ.

VIEW looking down the valley towards the Lake of Zug, which is seen under the sunset, the spire of the Tower of Arth on its shore just relieved against the light of the waves. The Rossberg Mountain is composed of an indurated gravel, disposed in oblique beds sloping towards the valley. A portion of one of these beds gave way, and half filled the valley beneath, burying five villages, together with the principal one of Goldau, and partially choking up a little lake, the streamlets which supplied it now forming irregular pools among the fallen fragments.

"But all these early works of the artist have been eclipsed by some recent drawings of Switzerland. These latter are not to be described by any words; but they must be noted

here, not only as presenting records of lake effect on a grander scale, and of more imaginative character, than any other of his works, but as combining effects of the surface of mist with the surface of water . . . one of Goldau shows the Lake of Zug appearing through the chasm of a thunder-cloud under sunset, its whole surface one blaze of fire, and the promontories of the hills thrown out against it like spectres."

"The 'St. Gothard' and 'Goldau' are the last drawings which Turner ever made with unabated power . . . that of Goldau, though majestic to the utmost in conception, is less carefully finished, and shows in the execution parts of the sky, signs of impatience, caused by the first feeling of decline of strength. . . But the 'Goldau' is still a noble companion to it—more solemn in thought, more sublime in colour, and, in certain points of poetical treatment, especially characteristic of the master's mind in earlier days. . . . The sky of this 'Goldau' is, in its scarlet and crimson, the deepest in tone of all that I know in Turner's drawings."—*John Ruskin.*

Engraved by J. COUSEN.

A copy of this drawing, made by Mr. Ruskin in 1855, in lamp black wash, for the fourth volume of "Modern Painters," is in the possession of Mr. F. S. Ellis, of Torquay.

161. LUCERNE.

Painted 1845. 11½ × 18½ inches.
Lent by MRS. NEWALL.

A BROAD expanse of water. The right hand corner is occupied by a landing stage, on which gay draperies are hung. To the left is a group of boats, and beyond is the town of Lucerne, its towers and buildings reflected mirage-like on the calm bosom of the lake. In the far distance the mountains, tinted with pink, rise into a cloudless sky.

"A drawing executed in 1845, of the town of Lucerne from the lake, is unique for its expression of water surface reflecting the clear green hue of sky at twilight."—*John Ruskin.*

Formerly in the Collection of Mr. John Ruskin.

GALLERY III.

GALLERY III.

162. SNOWDON.

By RICHARD WILSON, R.A.

Canvas 44 × 53 inches.

Lent by H. W. WORSLEY-TAYLOR, ESQ., Q.C.

VIEW looking across broken land, through which a river winds; Snowdon in the distance.

RICHARD WILSON, R.A., the son of a clergyman, was born at Pinegas, Montgomeryshire, in 1713. In 1729, as he showed great talent, he was sent to London, where he studied under Thomas Wright, an obscure portrait painter. After some years in London he went to Italy, where he continued to paint portraits, until, by the advice of Zuccarelli and Vernet, he became a landscape painter. In 1755 he returned to London, and so distinguished himself that few landscape painters have excelled him, though for long he suffered from poverty and lack of appreciation. Towards the close of his life, when his circumstances had improved, the death of his brother brought him into possession of a small estate at Llanberis, North Wales, and there he died in 1782.

163. THE FORTUNE TELLER.

By JOHN OPIE, R.A.
Painted 1790. Canvas 30 × 25 inches.
Lent by MRS. JESSER COOPE.

THE picture is a portrait of Pleasance Reeve (daughter of Robert and Pleasance Reeve), at the age of seventeen. Half-length figure facing the right; dark brown hair and brown lustrous eyes. Hooded red cloak, yellow straw gipsy bonnet falling off the head and tied round with a white kerchief. The forefinger of her right hand is in the palm of her left, betokening that she is telling a fortune. A little distance away, on the borders of a wood, a gipsy cauldron may be seen.

She was born in 1773, and died in 1877, thus reaching the age of 104. She married, at the age of twenty-three, James Edward Smith, a young physician of limited means, who had the courage to purchase, on his own responsibility, the collections and library of Linnæus, and he thus became the founder and the first president of the Linnean Society, and received a knighthood. He died in 1828, so that Lady Smith, after a wedded life of thirty-two years, lived in widowhood for nearly half a century. On her attaining the age of 100, she received a message from

the Queen, together with a copy of "Leaves from the Journal of our Life in the Highlands," with Her Majesty's autograph in the book, the Queen being much interested in her career, having learned from the late Duke of Albany many particulars concerning her.

JOHN OPIE, R.A., the son of a carpenter, was born near Truro, in 1761. Early in life he attracted the attention of Dr. Wolcott (Peter Pindar), who resided at Truro, and under whose auspices, in 1780, he came to London and was introduced to Sir Joshua Reynolds. Previously he had been noted throughout Cornwall for his portrait painting, and when he came to London he was known as the "Cornish Genius," and commissions crowded upon him. He became a member of the Academy in 1787. In 1805 he was Professor of Painting, and in 1807 delivered four of his lectures at Somerset House. He died in 1807, and was buried near Sir Joshua Reynolds in St. Paul's Cathedral. He was twice married, his second wife being the accomplished Amelia Opie, the then popular novelist and lyric writer. Several of his pictures, viz., "The Death of Rizzio," and "The Murder of James I of Scotland," belong to the permanent collection of pictures at Guildhall. His portraits are remarkable for truthfulness and vigour, rather than ideality and grace. The portrait now exhibited is consequently a very exceptional example from his hand.

164. LADY HAMILTON, AS ST. CECILIA.

By GEORGE ROMNEY.
Canvas 60 × 48 inches.
Lent by LORD MASHAM

SEATED figure facing the spectator. She is robed entirely in white, rich brown hair; sandalled feet resting on a floor of red, brown and green squares. Her hands are together as if in adoration; an open book is on her knees, and she is looking upward where a flood of light is streaming down from the right. To the left of the picture is an organ with a mandolin leaning against it.

GEORGE ROMNEY was born at Dalton-in-Furness, Lancashire, 1734. His father was a cabinet-maker, and brought Romney up to his own business, but the son showed so decided an ability for drawing that he was placed at the age of nineteen with a portrait painter named Steele, then established at Kendal. At the age of two-and-twenty Romney married, and in the following year commenced painting on his own account, and in 1762 came to London. In 1773 he visited Italy, and returning in 1775 took up his residence in Cavendish Square. From this time he divided the patronage of the famous and wealthy with Reynolds and Gainsborough, but his wife and family never participated in his success; they remained at Kendal, and during thirty-seven years he paid, it is said, only two visits to them. It was in 1782, when

in his forty-eighth year, that he became acquainted with Lady Hamilton. After her first appearance on his horizon he seems to have relied almost solely on her for inspiration. He was miserable when away from "the divine lady," and reduced the number of his sitters in order to devote more time to studies of her beauty. At the age of sixty-five he broke up his London establishment and rejoined his family at Kendal, where he died in 1802. His best characteristics are grace and pleasant colour. As a draughtsman he gave evidence of higher gifts than either Reynolds or Gainsborough. On the other hand he was far below Reynolds in intellectual vigour, and below Gainsborough in spirituality, and below both in richness of chiaroscuro.

Engraved by GEORGE KEATING.

165. A BOY IN CONTEMPLATION.

By SIR JOSHUA REYNOLDS, P.R.A.
Canvas 30 × 25 inches.
Lent by LORD TOLLEMACHE.

SEATED on the right, but glancing up to the left, is a dark-eyed boy, with his hands one over the other upon his knee. He is clothed in rich crimson velvet, and the background is occupied by a moonlight-flooded landscape.

SIR JOSHUA REYNOLDS was born in 1723, and educated at Plympton St. Mary, Plymouth. He came to London at the age of eighteen as a pupil of Hudson, and remained with this master less than two years. Returning home, he painted many portraits at low prices (seventy shillings). In 1749 he sailed with Commodore Keppel to the Mediterranean, and reaching Rome stayed there for two years, directing his studies chiefly to Michael Angelo's works in the Sistine Chapel. Working there during bad weather, he caught cold and became deaf, and was compelled thereafter to use an ear-trumpet. He returned to London in 1752, and settling soon after in St. Martin's Lane, quickly rose in reputation. In 1753 he painted the portrait of Commodore Keppel, which laid the foundation of his fortune. He painted many heads at this time at twelve guineas each. Henceforward his progress was very rapid, and among his sitters were many of the famous men and women of his time. In

1768 he was knighted, and became first President of the Royal Academy. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures. He died February 23rd, 1792.

Engraved by C. H. HODGES.

166. THE BRIDGE FARM, BERGHOLT.

By JOHN CONSTABLE, R.A.
Painted 1816. Canvas 33 × 42½ inches.
Lent by H. DARELL BROWN, ESQ.

THROUGH the broken ground near the spectator runs a stream in which a man is fishing and beside of which a willow rises high on the right. The stream flows beneath a rustic bridge that leads away towards the high road, where on the left are farm buildings and three arches of another bridge. Low white clouds, beneath a blue sky.

THIS eminent landscape painter was the son of a wealthy miller, and was born at East Bergholt, Suffolk, in 1776. As a boy he attended schools at Lavenham and Dedham, but showed little talent for any book-learning, and was always drawing. His parents had wished him to enter the Church, but Constable showing no inclination in that direction, his father took him into his own business. Growing into manhood, he was known throughout the country as "the handsome miller," because of his fine face and figure.

He and his great friend, Dunthorne, used to paint together in the fields, and his father, acknowledging at last his great talent, reluctantly allowed him to go to London to study Art, but it was not until the year 1799 that Constable became a student at the Royal Academy. During the years following, the summer months were spent in the country, living nearly always in the fields, and seeing nobody but field labourers. Nature was his great instructor, and though he attempted historical and portrait painting, in landscape is best shown his marvellous excellence. His whole life and letters testify to his love and appreciation for the country. In 1816 Constable married Miss Mary Bicknell, in 1819 was elected Associate of the Royal Academy, and ten years later Academician. Though he was a hard worker, for many years his pictures were not popular, but about the year 1829 he began to meet with success. Three pictures of his, exhibited at the French Salon, won for him the gold medal, and were much praised. Living at Hampstead, his "dear sweet Hampstead," in 1827, he writes:—"My little studio commands a view without an equal in all Europe." The neighbourhood afforded him many studies for paintings, as did Asmington, the home of his wife when a girl, and Salisbury, where his friend Fisher lived. Constable often lectured on the study of Nature, and sometimes painted in water-colour. He died suddenly in London in 1837. A memoir of him, with much of his correspondence, was published 1843 by G. R. Leslie, R.A., and has recently been republished by Messrs. Chapman & Hall.

Formerly in the Collection of Mr. James Hobson, for whom it was painted, and in whose family it remained until 1897.

167. CUPID AND PSYCHE.

By GEORGE ROMNEY.
Canvas 50 × 40 inches.
Lent by LIEUT.-COL. ELLIS.

SLIGHT pale drapery is about the form of Cupid, while the figure of Psyche is clothed in red from the waist. A rich blue curtain hangs beside the figures and in the foreground a lamp is burning.

(For notice of the Painter's life see No. 164.)

168. VIEW IN THE MALL, ST. JAMES'S PARK.

By THOMAS GAINSBOROUGH, R.A.
Painted about 1780. Canvas 47 × 57 inches.
Lent by SIR ALGERNON W. NEELD, BART.

THE scene depicted looks along the Mall. The three ladies in the centre are said to be three of the daughters of George III; they are followed by a lady and a gentleman, and other ladies and gentlemen are seen promenading among the trees and benches of this fashionable resort; cows may be observed to the left, and a white dog is seen running beside a

group of ladies to the right. The painter's own portrait is introduced to the left of the picture, watching the scene.

The Mall in St. James's Park was the street now called Pall Mall, and was so called from having been enclosed for playing the game of pall-mall, a game somewhat resembling the modern croquet, played with a wooden ball and mallets, the ball being struck through an iron ring or arch. In the last century the Mall was the fashionable evening lounge. Lady Mary Wortley Montagu, writing from the country to the Countess of Bute, says, "I have had this morning as much delight in a walk in the sun as ever I felt formerly in the crowded Mall, even when I imagined I had my share of the admiration of the place."

Hazlitt said of this picture, that it rivalled Watteau in his happiest moments, "all in motion and flutter like a lady's fan."

Engraved by G. SHURY.

(For notice of the Painter's life see No. 169.)

169. THE WOODCUTTER'S HOME.

By THOMAS GAINSBOROUGH, R.A.
Canvas 57½ × 47½ inches.
Lent by THE DUKE OF RUTLAND, K.G.

AT the door of a cottage is seated a young mother, nursing an infant; six other children are gathered around her and an elder girl is standing in the shadowed doorway of the cottage. Approaching from the right is the woodcutter, laden with wood, and accompanied by his dog. The right of the picture is occupied by a pleasant landscape, showing the outskirts of a forest and the glistening light of sunset between the trees; a happy scene portraying the painter's charming facility in the arrangement of figures and his sensitive interpretation of the gentle effects of English landscape.

THOMAS GAINSBOROUGH was born at Sudbury, in Suffolk, in 1727. At an early age he showed an aptitude for art, and spent his time in sketching, and in rambling about the woods and lanes around his home. When fourteen years of age he came to London, and for several years studied art. Before he was nineteen he married Miss Margaret Burr, a young lady with an annuity of £200 a year, the memory of whose extraordinary beauty is still, says Fulcher, preserved in Sudbury. For a period of

twelve years they lived at Ipswich, removing in 1759 to Bath. On the foundation of the Royal Academy in 1768, he became one of the thirty-six original members, and in 1774 left Bath to reside in London. He was much patronised by George III. At the height of his popularity, when nearly all the great men and celebrated women of the day were sitting to him, commissions came in so quickly that he was unable to keep up with the demand for his services. Gainsborough was also a musician, and used to say "he painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." He died in 1788, of cancer, at the age of sixty, and was buried, at his own request, in Kew Churchyard. He was of a kind and generous disposition, and Northcote writes: "He was a natural gentleman, and, with all his simplicity, had wit." His pictures are full of grace and beauty, and as a landscape painter he is at the head of the English school.

170. THE HON. FRANCES HARRIS, afterwards LADY FRANCES COLE, WITH A DOG.

By SIR JOSHUA REYNOLDS, P.R.A.
Painted 1789. Canvas 55½ × 44 inches.
Lent by THE EARL OF DARNLEY.

(For notice of the Painter's life see No. 165).

171. LANDSCAPE, WITH FIGURES AND CATTLE.

By THOMAS GAINSBOROUGH, R.A.
Canvas 58½ × 47½ inches.
Lent by THE DUKE OF RUTLAND, K.G.

HERE, on the outskirts of a wood and on a gentle declivity, some cattle and sheep are halting, and a shepherd, holding a crook, is drawing the attention of a seated milkmaid to the shadowed valley opposite, where a figure is seen approaching. Trees rise majestically in the background, painted with all Gainsborough's dexterity and careful arrangement, and to the left a rising ground is distantly seen, and the setting sun.

(For notice of the Painter's life see No. 169.)

172. PORTRAIT OF MISS THEOPHILA PALMER (Offée), afterwards Mrs. R. L. Gwatkin, niece of Sir Joshua Reynolds.

By SIR JOSHUA REYNOLDS, P.R.A.
Painted as a wedding present in 1781, after her marriage, she being then about twenty-three.
Canvas 30½ × 25 inches.
Lent by R. G. GWATKIN, ESQ.

HALF-LENGTH facing the left, powdered hair, white lace cap, trimmed with pale blue; black lace over a white dress; thin velvet ribbon round the neck; blue bow joining the lace in front.

Sir Joshua Reynolds in a letter to Miss Palmer, dated August 12th, 1777, writes:—"I never was a great friend to the efficacy of precept, nor a great professor of love or affection, and therefore I never told you how much I loved you, for fear you would grow saucy upon it. I have got a ring and a bracelet of my own picture; don't you tell your sister that I have given you your choice.—My compliments to all the family, and I remain, Dear Offée, Your affectionate Uncle,

"J. REYNOLDS."

Offée Palmer survived her uncle fifty-five years, living to the age of ninety-one.

(For notice of the Painter's life see No. 165.)

173. LADY HAMILTON AS EUPHROSYNE.

By GEORGE ROMNEY. Painted about 1790.
Canvas, oval 22 × 18 inches.
Lent by G. HARLAND-PECK, ESQ.

FULL face, life size, glancing up to the left. Emma Lyon, afterwards Lady Hamilton, was born at Denhall, Cheshire, in 1764. Her father was a labourer, who died when she was quite a child, and she removed with her mother to Hawarden, where her relatives lived, who were colliers. Tradition says she used to assist her mother in carrying coals about on donkey-panniers. She was afterwards engaged as a nursery-maid in a surgeon's family in Hawarden, and at sixteen years of age migrated to London and took a similar situation in the house of a physician at Blackfriars. Her beauty attracted the notice of a lady of fashion, who engaged her as a humble companion, and while with her she acquired the rudiments of the accomplishments for which she was subsequently famous. She shortly after formed a liaison with the Hon. Charles Greville, who exerted himself to develop her intellectual and artistic gifts. He introduced her to Romney, on whom her beauty made a deep impression. Her social and artistic education was completed under Mr. Greville's

uncle, Sir William Hamilton, whose main object was to avert her marriage with his nephew, but who shortly afterwards married her himself and took her with him to Naples, where he was English Minister. Here Lady Hamilton acquired and retained a powerful influence over the Queen of Naples, and exerted it with success for the promotion of British interests. Later on the well-known intimacy sprang up between Lady Hamilton and Nelson. In a codicil to his will, executed immediately before Trafalgar, Nelson wrote, "I leave Emma, Lady Hamilton, a legacy to my King and country," but neither King nor country paid any attention to the bequest, and after Nelson's death her affairs fell into irretrievable confusion. In 1813 she was confined as a prisoner for debt in the King's Bench. Released by the kindness of a generous Alderman of London,* she fled with Nelson's daughter Horatia to Calais, and, after eighteen months of penury and struggle, died in the greatest poverty in the fifty-first year of her age.

Formerly in the Collection of Jeffrey Whitehead, Esq.

(For notice of the Painter's life see No. 164).

*J. J. Smith, Alderman for the Ward of Castle Baynard . . . Lord Mayor, 1810.

174. RANALD MACDONALD OF CLANRANALD AND HIS TWO YOUNGER BROTHERS.

By SIR HENRY RAEBURN, R.A.
Canvas 58 × 45 inches.
Lent by MRS. F. ERNEST HILLS.

A GROUP of three boys in a landscape, two of them—one in red, the other in buff with blue sash—seated side by side on a rock, the third, in red, is holding a dog.

The eldest boy, born 1788, was M.P. for Plympton, and died 1873.

SIR HENRY RAEBURN was born in 1756, at Stockbridge, Edinburgh. His father was a manufacturer, but both his parents died when he was little more than six years old. Apprenticed at the age of fifteen to a goldsmith, he showed such taste for drawing that his master introduced him to a friend, named Martin, who was a portrait painter, and subsequently, in the kindness of his heart, released him for the rest of the time of his apprenticeship. Raeburn supported himself by miniature painting, and as his knowledge of art increased he applied himself entirely to the study of painting. At the age of twenty-two he married a lady of fortune, and came to London, where he made the acquaintance of Sir Joshua Reynolds, who counselled him to go to Italy and study the works of Michael Angelo; so he and his wife departed for Rome, and after two years spent in Italy, they returned

to Scotland, and settled in Edinburgh, where he soon took the lead as a portrait painter, and received full employment. For years he reckoned among his sitters and friends the most distinguished men of his time in Scotland, and may be said to rank next to Reynolds and Gainsborough as a portrait painter. In 1814 he became an Associate, and the year following a Royal Academician. When George IV visited Scotland in 1822 he was knighted, and appointed "His Majesty's Limner" for Scotland. He died in 1823, in the sixty-eighth year of his age.

175. REST.

By WILLIAM SHAYER.
Canvas 40 × 33 inches.
Lent by MRS. NATHAN.

A WOODED glade with two tall trees on the left, by which are five cows and a girl. A lad is sitting near with a milk pail and a white dog. Other cows are seen coming up in the distance.

WILLIAM SHAYER was born at Southampton, in 1788. From 1824, the date of the foundation of the Society of British Artists, until 1873, he was a constant contributor to their exhibitions, sometimes exhibiting seven, eight or even twelve pictures there in one year. His works, which were very popular, consist of representations of sheep and cattle, as instanced in the present example, and he was remarkable for his landscapes and coast scenery. He became a Member of the Society in 1862, and died at Shirley, near Southampton, in 1879.

176. A VIEW IN HAMPSHIRE.

By PATRICK NASMYTH.
Canvas 27 × 36 inches.
Lent by CHARLES GASSIOT, ESQ.

THIS typical piece of English scenery shows a thatched cottage, past which a brook is hurrying down a gentle declivity. In the adjacent meadow to the right a white horse is grazing, and to the left in the distance is a river, beyond which are low, flat lands. White and grey clouds are passing across an azure sky.

PETER NASMYTH, commonly called Patrick, was born in Edinburgh in 1787. He showed an early predilection for landscape painting, and his zeal in the pursuit of his favourite art left him little opportunity of acquiring any other instruction. Early in life he injured his right hand and learned to paint with his left. At the age of twenty he came to London, and his productions became very popular. He first exhibited at the Royal Academy in 1809. His style was not sufficiently massive to represent the wild aspects of his native country. Light clouds, sunshine, smooth water, small pattering brooks, meadows, and green trees are the objects he best represents. He died at Lambeth, 1831.

177. THE RENT DAY.

By SIR DAVID WILKIE, R.A.
Painted 1809. Panel 24 × 34 inches.
Lent by EDWARD CHAPMAN, ESQ.

WHEN exhibited at the Great Exhibition at Dublin, in 1853, this picture so attracted the attention of the Queen that she was engrossed with it for half-an-hour, attended by the Hon. Colonel Phipps, who pointed out to Her Majesty various portraits in the picture, his own among them, as a child playing with a key. To the left of the picture is the steward, seated at the table. His name was Peter Merry, he was a well-known man in the neighbourhood of Mulgrave, where the picture was painted, and had much to do with the enclosure of open common fields, which, during his life, was rapidly revolutionizing the system of land management. Then comes his clerk, with his pen in his mouth, and next to him is a young man who is arguing with the steward as he leans eagerly over the table. His name was Philip Wompra, and he is pleading the cause of his aged father, Philip Wompra, who stands at the end of the table, opposite the steward. The man in the background counting his fingers was William Taylerson, and the next two figures standing and talking together were Robert Walker and Paul Coverdale. In the group in the foreground, Jenny

Dale, who is introduced as a widow, was a young woman who was nurse to Lord Mulgrave's children, two of whom are represented; the elder, who is sitting by the side of its supposed mother, became afterwards the first Marquis of Normanby. The butler drawing the cork was an Italian servant named Corsellis, in the Earl of Mulgrave's employ, and the two farmers seated are William Lawson, of Hutton Mulgrave (with the stick in his mouth), and John Lang, who is coughing. The three eating at the table are John Stangoe (holding his knife and fork up), and John and Edward Dale.

SIR DAVID WILKIE was born at Cults, in Fifeshire, in 1785, his father being the minister of the parish. His whole life from a very early age was devoted to his art. In his memoirs he says: "I could draw before I could read, and paint before I could spell." After studying at Edinburgh, he came at the age of twenty to London, and worked in the Royal Academy Schools, exhibiting and selling many of his pictures. He was elected Royal Academician in 1811. In 1830 he was appointed painter-in-ordinary to the King, and in 1836 he was knighted. Four years later he went on a pilgrimage to the East, from which he was destined never to return, for on his way home, just after the ship had left Malta, he was seized with illness, died and was buried at sea within sight of Gibraltar. His burial is the subject of one of Turner's pictures, now in the National Gallery.

Engraved by A. RAIMBACH.

Formerly in the Collection of the Earl of Mulgrave, who purchased it from Wilkie.

Exhibited at the Royal Academy, 1809.

178. VENICE. Santa Maria della Salute.

By JAMES HOLLAND.
Canvas 24 × 20 inches.
Lent by G. N. STEVENS, ESQ.

THE view looks up one of the side canals of Venice toward the Church of Santa Maria della Salute, the dome of which rises into the deep blue of a clouded sky. The canal is spanned at its further end by a narrow bridge, over which several people are passing.

JAMES HOLLAND was born at Burslem, in 1800, and came to London in 1819. For some time he supported himself by painting flowers, exhibiting his works at the Royal Academy. Not until 1831 did he devote himself to landscape painting. His constant visits to the Continent resulted in the production of many excellent works, both in oil and water colours. In 1858 he was elected a Member of the Society of Painters in Water Colours. He died in London in 1870.

179. MISS LINLEY AND HER BROTHER.

By THOMAS GAINSBOROUGH, R.A.
Painted at Bath, 1768. Canvas 27½ × 25 inches.
Lent by LORD SACKVILLE.

TWO half-length figures. The face of Miss Linley turned towards the spectator over the left shoulder. Rich dark brown hair and dark blue eyes; pale blue frock, with white drapery round the shoulders. Her brother, whose head rests against her shoulder, has hair of a lighter brown, and eyes like his sister's, of dark blue, and wears a red jacket. Dark background.

Eliza and Thomas Linley were the children of Thomas Linley, the leading professional musician at Bath in the latter half of the last century, a time when the great passion at Bath was music. The public concerts there were the first in England, and the works of Rauzzini, Jackson and the Linleys were produced in a style that had not before been known. Eliza, who, when she was a child of nine, used to stand at the Pump-room door at Bath selling tickets, became the wife of Richard Brinsley Sheridan, who outwitted the other competitors for her hand, and carried her off to Lisle, in

France, where he married her in 1772, the marriage being the cause of two duels on his return to England. She was very lovely, a model of personal beauty and a favourite everywhere, being surrounded with admirers. She gained a high reputation by her singing in oratorios, not only at Bath, but at Oxford and London. She died in 1792, at the age of about forty. Thomas Linley, her brother, who is represented in the picture at about twelve years of age, gave promise of attaining considerable celebrity as a musician, but he was accidentally drowned at the age of thirty-two.

The picture has been lithographed by R. Lane, R.A., and a reproduction also appears in the Volume on Gainsborough and his works, by Walter Armstrong, published 1898.

(For notice of the Painter's life see No. 169.)

180. THE WALK AT KEW: Garden Scene, with Portraits of the Duke and Duchess of Cumberland and Lady Elizabeth Luttrell.

By THOMAS GAINSBOROUGH, R.A.
Painted 1777. Canvas, oval, 63 × 47 inches.
Lent by HER MAJESTY THE QUEEN.

THE Duke of Cumberland was Henry Frederick, fourth son of Frederick, Prince of Wales, and brother of King George III.; and the Duchess, whom he married in 1771, was Mrs. Horton, the widow of Christopher Horton. Walpole wrote: "She was daughter of Simon Luttrell, and had married a gentleman of fortune, with whom she had been in love; and had the misfortune of losing an only child and her husband within a fortnight of each other. She was rather pretty than handsome, and had more the air of a woman of pleasure than a woman of quality, though she was well made, was graceful, and unexceptionable in her conduct and behaviour. But there was something so bewitching in her languishing eyes, which she could animate to enchantment if she pleased, and her coquetry was so active, so varied, and yet so habitual, that it was difficult not to see through it, and yet as difficult to resist it. She danced divinely, and had a great deal of wit, but of the

atiric kind; and, as she had haughtiness before her rise, no wonder she claimed all the observances due to her rank after she became Duchess of Cumberland. It had been believed she would marry General Smith, a very handsome, well-built young man; but glory was her passion, and she sacrificed her lover to it, as she had never sacrificed her virtue to her lover. Thus she, in herself, was unexceptionable—at least, superior to the frailty of her sex, if not above its little ambition. From her family, although ancient, she drew many disadvantages. Her ancestors had been noted, and long odious in Ireland, for treachery, villainy, and arrogance. Her father, though very brave in his person, and tolerably brutal, had every other failure of his blood." Walpole was irritated because her marriage to the Duke of Cumberland had made the alliance of his own niece, Lady Waldegrave and the Duke of Gloucester, less acceptable than ever to the King. Indeed it was in consequence of the marriage that the Royal Marriage Act was passed to restrain the alliances of members of the Royal family.

The Duke wears a gold-embroidered coat, with the Order of the Garter; yellow waistcoat, black breeches, and white stockings; the Duchess is in white lace, a black shawl falling across her left arm; her large white hat is just touched with blue trimming. Miss Luttrell to the right is in pale blue.

Engraved by C. H. JEENS.

(For notice of the Painter's life see No. 169.)

181. MRS. ABINGTON, AS "MISS PRUE," in Congreve's Comedy of "Love for Love."

By SIR JOSHUA REYNOLDS, P.R.A.
Painted 1767. Canvas 29½ × 24½ inches.
Lent by LORD HILLINGDON.

HALF-LENGTH, seated, facing the spectator, her arms on the back of the chair on which she is seated, the left hand raised to her lips; pink dress with white lace trimming; wide black velvet bracelet on each wrist, and a large pearl in each ear. Seated by her is a little dog.

Frances Barton, of humble origin, is variously reported as having begun life as an errand girl, a milliner's assistant, and as a flower-seller in St. James's Park. In 1755, at the age of about twenty-one, she married Mr. Abington, her music master, with whom she did not live long. Her first success on the stage was at Dublin, as "Kitty" in "High Life below Stairs," which evoked a *furore* of admiration for the saucy actress, and her very cap became fashionable as the "Abington Cap" in every shop window. She had previously appeared at the Haymarket Theatre as "Miranda" in the "Busybody," but

she failed then to impress the audience. In 1765 she took service with Garrick, whom she plagued continually, so that it was said she "was not unlike the miller's mare, for ever looking for a white stone to shy at." She became ultimately the first comic actress of the day, in succession to Miss Pritchard and Mrs. Clive. She appeared on the stage for the last time in 1799, and died in 1815, being then upwards of eighty, and was buried in St. James's Churchyard, Piccadilly. Her age was about thirty-three when this portrait was painted.

The incident represented in the picture is where Ben, who has just returned from sea and is awkward in his manners, makes love to Miss Prue, by order of his father, and, with such courtesy as he can command, gives her a chair, and offers to sit near her; but in her petulant way she cries, "You need not sit so near; if you have anything to say, I can hear you further off; I arn't deaf."

Engraved by S. W. REYNOLDS and R. B. PARKES.

Formerly in the Collection of the Earl of Morley.

(For notice of the Painter's life see No. 165.)

182. THE STABLE YARD.

By GEORGE MORLAND.
Painted 1791. Canvas 28 × 36 inches.
Lent by G. HARLAND-PECK, ESQ.

TWO men are about to enter a barn, outside which a harnessed horse is standing, and three pigs are in the straw. A tranquil view occupies nearly the whole of the background.

GEORGE MORLAND, the son of H. R. Morland, a portrait painter and engraver, was born in 1763, and many stories are told of the boy's early precocity. His father gave him a good education, but was a severe man, and turned to his own advantage the talents of his son. At the end of his apprenticeship he left his father's house, and took a lodging on his own account, but falling into idle and dissolute habits, he became the prey of his landlord, a picture dealer. Being freed at last, he went to Margate, where he painted miniatures for a time, and afterwards to France. Returning to London in 1785, he married the sister of William Ward, the engraver, but he seems never to have been free of pressing difficulties, and continually changed his abode. Many of his best works were painted in the King's Bench prison, but in spite of all that has been said of his dissipations, he produced a number of good works during his short term of life. He died at the age of forty-two, in 1804. As a painter of domestic and animal life he attained to great popularity during his lifetime, large sums were given for his pictures, and his best work is still highly esteemed.

An interesting work entitled "George Morland, and the evolution from him of some later painters," by J. T. Nettleship, was published in 1898.

83. THE PARISH CLERK. Saturday Evening.

r EDMUND BRISTOW.
nel 20 × 27½ inches.
nt by H. WATERMAN, ESQ.

NTERIOR of a room, with figures very much after the manner of Wilkie. The Parish erk and his family are occupied with music, terrupted by the entrance of the gravedigger.

EDMUND BRISTOW was born at Eton, in 1787. He hibited only on one occasion, viz., at the British llery; it was a sort of notoriety he was said to have spised. It is believed to have been Landseer's inion that there was no one to equal him in the inting of a horse. Few details are known concern- g his life, but he appears to have been an eccentric aracter. It is reported that on one occasion he fused to sell a picture to a distinguished lady of the stocracy when she paid a visit to his studio, on the ound that he had a horror of being patronised. The een possesses several of his paintings. He died at indsor in 1876, having outlived all his old friends, d passing his later years in such retirement that he s scarcely known to the greater part of his fellow wnsmen.

184. THE NUTTING PARTY.

By WILLIAM COLLINS, R.A.
Panel 27 × 23 inches.
Lent by CHARLES GASSIOT, ESQ.

SCENE on the outskirts of a wood; four children seated are engaged with the nuts they have gathered. Beside them is a black sheep dog, and the foreground is taken up by a running brook.

WILLIAM COLLINS was born in London, in 1788. His father, a native of Wicklow, in Ireland, was a man of literary abilities, and the friend and biographer of George Morland, and carried on the business of a picture dealer in order to provide means for supporting his family. As a boy, William Collins was allowed to watch the painter, George Morland, at his work, and in 1807 he obtained admission as a student into the Royal Academy. Even at this early stage in his life he began to exhibit at the annual exhibitions. In 1812 his father died, leaving his family penniless, and wholly dependent on the young artist for the means of subsistence. In the year 1814 his pictures, in the opinion of his fellow artists, showed such qualities of pathos and tenderness, that he was elected an Associate of the Royal Academy, and, six years later, a Royal Academician. He visited the Continent on several occasions, each tour affording him materials for numerous paintings. He died in London in 1847. His favourite and popular subjects are coast-scenes and landscapes, animated with rustic figures, often of children.

185. DIANA AND ENDYMION.

By WILLIAM ETTY, R.A.
Painted 1839. Canvas 31 × 27 inches.
Lent by RALPH BROCKLEBANK, ESQ.

AS the beautiful youth slept on Latmus, his wonderful charm warmed the heart of Selene, the moon, who came down and kissed him. It was generally believed she had sent him to eternal sleep, so that she might kiss him without his knowledge. The suspicion of the crescent moon in Diana's figure is charming.

THIS famous painter was born at York, in 1787. "Like Rembrandt and Constable," writes Etty, "my father was also a miller." When a compositor to a printer at Hull, to whom he was apprenticed in 1798, he says, "to which business I served seven full years faithfully and truly . . . . but I had such a busy desire to be a painter that the last years of my servitude dragged most heavily. I counted the years, days, and weeks and hours till liberty should break my chains and set my struggling spirit free." His uncle, William Etty, helped him during his lifetime, and at his death left him the necessary means to pursue his artistic studies. Etty tells us, "I drew from prints or from nature, or from anything I could." Among his fellow students at the Academy were Hilton and Haydon, and in 1808 he became a pupil of Sir Thomas Lawrence, who often employed him to make copies of his portraits. He studied from the Old Masters in the British Gallery, which he found

easy after his year with Sir Thomas Lawrence; his work, too, as a student was clever and painstaking, though he never carried off a medal, and for many years his pictures were rejected at the Royal Academy. Industry and perseverance at length prevailed and good fortune crowned his efforts. He visited Paris in 1822, and later went to Italy, Venice being his chief attraction. "Venice, the birthplace and cradle of colour, the hope and idol of my professional life." Etty lived in London from the year 1826 till 1848, when, as his health began to fail, he removed to his native city of York, and died there in the following year. An exhibition of his works was held in 1849, and a life of him was written in 1855 by Alexander Gilchrist.

Formerly in the Collections of Mr. Knott, Mr. H. A. J. Munro, and Mr. E. Crompton Potter.

186. CHILDREN FISHING.

By GEORGE MORLAND.
Canvas 12 × 10½ inches.
Lent by G. HARLAND-PECK, ESQ.

(For notice of the Painter's life see No. 182.*)*

187. THE DUET.

By WILLIAM ETTY, R.A.
Millboard 8½ × 10 inches.
Lent by SIDNEY N. CASTLE, ESQ.

(For notice of the Painter's life see No. 185.*)*

188. CROSSING THE BROOK.

By GEORGE VINCENT.
Canvas 40 × 50½ inches.
Lent by T. J. BARRATT, ESQ.

A CLUMP of trees occupies the centre of the picture, and on either side open country is seen, a gabled cottage on the right, a distant river on the left. The brook runs in the foreground.

GEORGE VINCENT, landscape and marine painter, born at Norwich in 1796, was a pupil of Old Crome. In 1814 he first exhibited at the Royal Academy, and in 1819 he came to London, married, and settled in Kentish Town. Down to 1823, his pictures were seen at the Royal Academy, and his last appearance was at the Suffolk Street Gallery in 1830. He is said to have died about this time.

189. THE MORNING AFTER THE WRECK.

By CLARKSON STANFIELD, R.A.
Canvas 60 × 91 inches.
Lent by MRS. COOPE.

THE picture shows a Dutch East Indiaman ashore in the Ooster Schelde. The sea is still in angry commotion from the effects of the storm which has been raging on the previous day. Part of one of the disabled vessel's masts is drifting about in the water to the left, and attached by a rope to the stern of the ship. Busy craft are all around endeavouring to secure the floating pieces of wreck. To the left are some sea-gulls and a buoy; to the right, some distance away, on the low-lying coast of Holland, is the town of Zierikzee, with its church tower and windmills clearly visible, for in that part of the picture the light is breaking, but to the left dark masses of cloud are still about, betokening that the storm has not yet wholly passed away.

One of the chief features in this work is the observance and study which is shown in the treatment of the water, which seems angrily chafing with something of the fury of the day before.

Its colour too, and the formation of the waves indicate that the shore is at hand, and that a depth of only a few fathoms exists; an appearance quite distinct from the deep-water sea-room of the North Sea.

THE correctness of Stanfield's painting of the sea was based on personal knowledge. He was born at Sunderland in 1793, and commenced life as a sailor. When still quite young an accident disabled him for active service; and forming an acquaintance with Douglas Jerrold, he was employed to paint scenes for Jerrold's theatrical entertainments. In 1818 he was engaged as scene painter at the old "Royalty," a sailors' theatre, and subsequently held appointments with David Roberts at the "Cobourg" in Lambeth, and finally at Drury Lane, where his drop scenes were much admired. He soon, however, began to exhibit pictures. He was elected Associate of the Royal Academy in 1832, and Royal Academician in 1835, and was thereafter a regular exhibitor at the Academy. He died in 1867.

Exhibited at the Royal Academy, 1844.

Engraved in the Royal Gallery of British Art.

Formerly in the Collections of Mr. E. Bicknell (for whom it was painted), of Mr. John Brooks, and of Baron Grant.

190. FEEDING TIME.

By GEORGE MORLAND.
Canvas 13 × 18 inches.
Lent by JAMES ORROCK, ESQ., R.I.

INTERIOR of a barn in which pigs are being fed; by the open door is a man with a large basket.

(For notice of the Painter's life see No. 182.)

191. THE CHURCH OF THE JESUITS, VENICE.

By JAMES HOLLAND.
Painted 1863. Canvas 16 × 30 inches.
Lent by LAUNDY WALTERS, ESQ.

THE pillared facade of the church is on the right, with other richly coloured buildings, and before them stretches a broad sheet of blue water, above which the sun is setting, suffusing the whole picture with a tender glow. The scene is animated by moving boats and shipping.

Formerly in the Collection of Mr. Teesdale.

(For notice of the Painter's life see No. 178).

192. LANDSCAPE.

By PATRICK NASMYTH.
Canvas 12 × 16 inches.
Lent by S. G. HOLLAND, ESQ.

THIS exquisite example shows the outskirts of a wood with a distant view to the right through the trees. The foreground is broken ground, with sandy patches here and there, and figures are seen a short distance away under the trees; a placid azure sky with sunlit clouds passing across it.

(For notice of the Painter's life see No. 176.)

193. THE GRAND CANAL, VENICE.

By DAVID ROBERTS, R.A. Canvas 48 × 72 ins.
Lent by LORD BURTON.

DAVID ROBERTS was born at Stockbridge, near Edinburgh, in 1796. Early in life he worked as a scene painter, and in 1822 he came to London, and was employed for many years in that capacity at Drury Lane. He first exhibited at the Royal Academy in 1826, and was elected an Associate of that body in 1839 and full Member in 1841. In the pursuit of Art he frequently visited the Continent and the East, painting equally well in oil or water colour. He died suddenly in 1864, while engaged in some large pictures on the Thames.

Exhibited at the Royal Academy, 1853.

One of the finest of the painter's open-air pictures.

Formerly in the Collections of Lady Otho Fitzgerald and Lord Londesborough.

194. MORNING.

By SIR A. W. CALLCOTT, R.A.
Canvas 28½ × 43½ inches.
Lent by MRS. ASHTON.

A PLACID river is the feature of the picture, and on it the morning sun is glistening. Some distance away is a bridge, and towards the right on an eminence are some castle ruins. The mists of early morning suffuse the scene.

AUGUSTUS WALL CALLCOTT was born in 1779. He was brother to the distinguished musical composer, Dr. Callcott, and as a boy was a chorister at Westminster Abbey. He first painted English coast and river scenery, or views on the Dutch coast. In 1827 he visited Italy, where he devoted himself to landscape painting; on his return he took a house in the Mall, and became a fashionable artist. On the accession of the Queen, being then one of the favourite artists of the day, Callcott received the honour of knighthood. He died in 1844.

195. THE WOODLANDS.

By JOHN LINNELL.
Panel 27 × 38 inches.
Lent by GEORGE GURNEY, ESQ.

LARGE trees occupy the right of the picture, their foliage yellowing and rich with autumn tints. The broken ground descends towards the left, where the open country is seen with almost continuous foliage. A man in a red cap is in the foreground leading a donkey, and to the right is seen a goat-herd and three goats. Blue sky with white clouds.

JOHN LINNELL was born in 1792. His father was a picture dealer and wood carver. He very early evinced a taste for art, and became a pupil of Benjamin West and John Varley, and also attended the Royal Academy School, where he learnt much from his fellow-student Mulready. For a period of seventy years he sent contributions to the Academy, and many hundreds of his paintings are in public or private galleries in England. The last thirty years of his life he resided at Redhill, where he died in 1882.

Exhibited in the Royal Academy, 1868.
Formerly in the Collection of Mr. J. Eden.

196. BATHERS SURPRISED.

By WILLIAM MULREADY.
Canvas 24½ × 18½ inches.
Lent by MRS. COOPE.

THE scene is by the side of a stream, and a nude figure of a female is sitting complacently in the foreground amid some white and red drapery, but a short distance away two others, also nude, are hurrying from the water at an alarm which has been given by some peasants standing near. The sky is a lively azure, and with the vivid green of the grassy banks, is in most agreeable contrast to the fair nude figures.

WILLIAM MULREADY was born at Ennis, Ireland 1786. From the age of fifteen he supported himself, and is believed to have tried scene-painting, for in later years he was wont to say that he painted on a very large scale when he was young. At the age of fourteen he entered the Academy Schools, and showed great perseverance. In these early days he taught drawing to many persons of note, one of them being Miss Milbanke, afterwards Lady Byron. He was elected Associate and Royal Academician in one year, his name never appearing in the catalogue with the lesser title. Among his earliest friends was John Varley, whose sister he married when he was little more than seventeen years of age, but the union was an unhappy one, resulting in early separation, and this sad experience remained a trouble to him all his life. He died in 1863.

Index of Contributors.

HER MAJESTY THE QUEEN, 180

AGNEW, MESSRS. T., & SONS, 21
ARMSTRONG, LORD, 3
ASHTON, MRS., 23, 138, 194
ATKINSON, E., ESQ., 143

BARRATT, T. J., ESQ., 188
BISCHOFFSHEIM, H. L., ESQ., 1
BROCKLEBANK, R., ESQ., 17, 24, 34, 97, 142, 150, 185
BROCKLEBANK, R. M., ESQ., 158
BROCKLEBANK, T., ESQ., 33, 98
BROOKE, REV. STOPFORD A., 51, 54, 96, 115
BROWN, H. DARELL, ESQ., 4, 166
BUCKLEY, ABEL, ESQ., 12
BURTON, LORD, 193

CASSELS, W. R., ESQ., 25
CASTLE, S. N., ESQ., 5, 187
CHAPMAN, E., ESQ., 35, 177
CHAPMAN, G., ESQ., 31
COOK, SIR FRANCIS, BART., 9, 13
COOPE, MRS., 189, 196
COOPE, MRS. JESSER, 163
CURRIE, SIR DONALD, K.C.M.G., 10, 32, 126, 151

DARNLEY, EARL OF, 170
DAVIES, SIR H., K.C.M.G., M.P., 8
DE PASS, A. A., ESQ., 84
DEWICK, REV. E. S., 92, 119

ELLIS, F. S., ESQ., 113
ELLIS, LIEUT.-COL., 167

FOTHERGILL, WATSON, ESQ., 109

GASSIOT, C., ESQ., 176, 184
GRAVES, ALGERNON, ESQ., 82A, 82B, 82C
GURNEY, G., ESQ., 195
GWATKIN, R. G., ESQ., 172

HARRIS, C. T., ESQ., 133
HAWORTH, A., ESQ., 137, 140, 156
HAWORTH, J., ESQ., 153
HILLINGDON, LORD, 181
HILLS, MRS. F. ERNEST, 174
HOLLAND, S. G., ESQ., 22, 27, 28, 192
HOLT, MRS., 26, 37
HOLT, R. D., ESQ., 125

IVEAGH, LORD, K.T., 7

KEILLER, MRS., 36

LAW, W., ESQ., 122

MACGREGOR, REV. W., 107, 123
MACKENZIE, T., ESQ., 120
MACLEAN, T., ESQ., 110

MASHAM, LORD, 164
MCFADDEN, J. H., ESQ., 15
MICHOLLS, H., ESQ., 106, 108
MILLER, MRS. W. PITT, 114, 121, 129
MONTAGU, SIR S., BART., M.P., 20
MORRISON, C., ESQ., 124

NATHAN, MRS., 175
NEELD, SIR A., BART., 168
NEWALL, MRS., 154, 161
NEWALL, W., ESQ., 131, 145

ORROCK, J., ESQ., R.I., 18, 190

PECK, G. HARLAND, ESQ., 38, 104, 173, 182, 186

RAPHAEL, E. L., ESQ., 11
RAWLINSON, W. G., ESQ., 39–50, 52, 53, 55–77, 79
ROBINSON, SIR C., 14, 78, 86, 89, 91, 94, 102
RUSKIN, JOHN, ESQ., 100, 103, 111, 112, 117, 127, 149, 159, 160
RUTLAND, DUKE OF, K.G., 169, 171

SACKVILLE, LORD, 179
SALTING, G., ESQ., 132
SEVERN, ARTHUR, ESQ., R.I., 116, 130
SMITH, CECIL, ESQ., 128
SMITH, HON. W. F. D., M.P., 147, 148
STEINKOPFF, E., ESQ., 155
STEVENS, G. N., ESQ., 178
STRATHCONA AND MOUNT ROYAL, LORD, 30

TATHAM, R. E., ESQ., 141, 146
TAYLOR, J. E., ESQ., 95, 99, 134, 135, 139, 144, 152, 157
TOLLEMACHE, LORD, 165

WALTERS, LAUNDY, ESQ., 118, 136, 191
WANTAGE, LORD, V.C., K.C.B., 16, 19
WARD, W., ESQ., 80, 81, 82, 87
WATERMAN, H., ESQ., 183
WESTMACOTT, P., 29
WESTMINSTER, DUKE OF, K.G., 6
WHITWORTH INSTITUTE, TRUSTEES OF, 83, 85, 88, 90, 93, 101, 105
WORSLEY-TAYLOR, H. W., ESQ., Q.C., 162

Index of Artists.

BRISTOW, EDMUND, 183

CALLCOTT, SIR A. W., R.A. 194

COLLINS, WILLIAM, R.A., 184

CONSTABLE, JOHN, R.A., 166

DANCE, G., R.A., 81

ETTY, WILLIAM, R.A., 185, 187

GAINSBOROUGH, THOMAS, R.A., 168, 169, 171, 179, 180

HOLLAND, JAMES, 178, 191

LINNELL, JOHN, 195

MORLAND, GEORGE, 182, 186, 190

MULREADY, WILLIAM, R.A., 196

NASMYTH, PATRICK, 176, 192

OPIE, JOHN, R.A., 163

PHILLIP, J., R.A., 79

RAEBURN, SIR HENRY, R.A., 174

REYNOLDS, SIR JOSHUA, P.R.A., 165, 170, 172, 181

ROBERTS, DAVID, R.A., 193

ROMNEY, GEORGE, 164, 167, 173

SHAYER, WILLIAM, 175

SHEPHERD, T. H., 82

SMITH, J. T., 80

STANFIELD, CLARKSON, R.A., 189

TURNER, J. M. W., R.A, 1–78, 83–161

VINCENT, GEORGE, 188

WILKIE, SIR DAVID, R.A., 177

WILSON, RICHARD, R.A., 162

Blades, East & Blades,
Printers,
23, Abchurch Lane, E.C.

56 L84c 1899
Catalogue of the loan collection of
Fine Arts Library AYU4624
3 2044 033 979 956

56 L84c 1899
London. Corporation Art Gallery
...Loan coll. of pictures and
DATE drawings by J.M.W. Turner
SEP 17 '57
DEC 4 '57
BINDERY

56
L84c
1899